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The 3D Pandora's Box

by Ben Stassen

In November, the **Singapore Media Development Authority** held **3DX**, the first international 3D film festival dedicated to 3D cinema. The organizers promised to break new ground in providing the entertainment industry with a platform to discuss the production and delivery of 3D content.

I attended the event as an invited speaker. I did not know what to expect, but I was not disappointed. We got the most extensive presentation yet on what Hollywood has in store for the next two or three years and saw never-before-seen previews of at least 20 upcoming 3D productions. We also had the opportunity to compare the three main digital 3D systems on the market today.

I have always had strong opinions about most issues involving 3D cinema, but I left Singapore with firm convictions regarding the quality of the digital 3D presentation, the real nature of 3D immersion, and the future of 3D cinema according to Hollywood.

*(see **STASSEN** on page 10)*

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5 Disney Films in IMAX

The **Walt Disney Company** has announced that it will release DMR editions of five 3D films to IMAX theaters, starting with **Robert Zemeckis**' ***A Christmas Carol*** in November 2009. The remaining films and their release dates were not immediately announced.

A Christmas Carol stars **Jim Carrey** and is being produced using the performance capture technology Zemeckis pioneered in ***The Polar Express*** in 2004 and ***Beowulf*** in 2007. Carrey plays Ebenezer Scrooge as well as the three Christmas ghosts who visit him. Other cast members include **Gary Oldman** as Bob Cratchit, and **Colin Firth** as Scrooge's nephew.

Other Disney 3D titles scheduled for the next few years include ***The Princess and the Frog*** (December 2009), 3D conversions of 1999's ***Toy Story 2*** (February 2010) and 1991's ***Beauty and the Beast*** (2010, date tba), **Tim Burton**'s ***Alice in Wonderland*** (March 2010), ***Toy Story 3*** (June 2010), and ***Rapunzel*** (2010, date tba). All of the above titles are animated

An industry source tells *LF Examiner* that it is unlikely that the *Toy Story* films, produced by Disney's **Pixar** subsidiary, will be part of the IMAX package, probably because of Imax's 2007 four-picture deal with rival **DreamWorks Animation** (*see The Biz, LF Examiner, November 2007*).

With this deal, Disney becomes the fifth of the "Big Six" studios to release DMR versions of its films. (**Universal** is the last holdout.) The move is made surprising by Disney's well-known reluctance to place its brand near others. For instance, it labels hundreds of conventional digital 3D screens installed by **Real-D** as "Disney Digital 3D" theaters when they show Disney 3D titles.

*(see **DISNEY** on page 12)*

Interview: Bob Goodrich

***Bob Goodrich** is president of **Goodrich Quality Theaters**, a chain of 30 theaters with 270 screens in Michigan, Illinois, Indiana, and Missouri. In November 2006, Goodrich opened his first IMAX theater, a 350-seat MPX house, added to an existing multiplex in Batavia, IL, west of Chicago. He has since built two more, in Portage, IN, east of Chicago, and Noblesville, IN, an eastern suburb of Indianapolis. Unlike most MPX installations and all IMAX digital theaters, Goodrich's MPX houses are not retrofits, but new construction, designed to be as large as the MPX specifications allow, and have screens measuring 44x70 feet (13x21 meters).*

He spoke with LF Examiner *editor James Hyder in early December.*

LFX: Let's go back to the beginning and get some basics on you and your background. Let's start with how you got started in the business.

Goodrich: My dad with a partner bought a theater in 1929. They wired it for sound. Opened in March of 1930. He bought his partner out in 1960.

LFX: Where was that first theater?

Goodrich: In downtown Grand Rapids. During the '30s, my dad managed a couple other theaters, but that was for a relatively short period of time. For his 37-year career, my father basically operated one 1,000-seat theater in downtown Grand Rapids.

LFX: What was it called?

*(see **GOODRICH** on page 6)*

Premiering this Month

The Day the Earth Stood Still: The IMAX Experience

Van Gogh: Brush with Genius

See page 16

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The Insiders

This month's focus:
Theater Management

Building Staff Morale

by Gina Trimarco

The current economy undoubtedly concerns many of us for a variety of reasons. In the workplace, many of us have been tasked to find solutions to achieving our financial goals in one of the most difficult times in history. Some companies panic and react because they, too, have never experienced this. Upper management often wants quick solutions because they have bonuses to make and people to answer to (most importantly, shareholders). The knee-jerk reaction is often to cut spending in marketing and personnel. On the other hand, some think that spending more marketing money is the answer. Whether you believe in spending more or spending less, one thing you shouldn't ignore is your staffing levels and employee morale. More specifically, do not underestimate the value of your employees as experiential marketers.

I'm writing this column from my local Starbuck's. I come to this Starbuck's for the overall experience, but mostly because of the way the employees make me feel. My experience with this Starbuck's started in 2007 when I moved to South Carolina to relaunch the **Myrtle Beach IMAX 3D Theatre** for **Destination Cinema**. It was my satellite office while the theater was under construction. It was the location for my weekly manager meetings. It was the place I came to bump into local colleagues to brainstorm and gather market knowledge. And ultimately it was the place where I ended my relationship with my former employer.

Now it's the place where I do business for myself. And through my 18-month relationship with this Starbuck's, the employees were the cornerstone of the relationship. They know my name and exactly what I drink, as they do about all of their regular customers. They are always happy and friendly, and they appear to be having fun. Even in hard financial times, I still find time and money to buy my Americano with sugar-free caramel here.

So you've been tasked to solve the world financial crisis that is affecting your company's bottom line? Here's a thought: use your own employees as marketing vehicles. Empower them to be your very own brand ambassadors, without spending any additional money.

But first you need to make sure that you have great employee morale. If you don't have great employee morale, you'll need to create a plan to improve and foster employee morale. Some companies preach that they "take care" of their employees and customers, but don't practice what they preach. Some are even oblivious to the fact that they have a morale problem.

Your employees should be Number One, not your customers. Yes, customers are extremely important, but they're Number Two in importance. Research shows that approximately 65% of the workforce is unhappy about work, and it's not because of money. Employees are unhappy, disloyal, and unengaged with work because they don't feel appreciated, listened to, communicated with, connected, empowered, recognized, or important. And it's only getting worse as employees are asked to do more work for the same pay as companies downsize.

Most employees are waiting for you to inspire them to be ambassadors for the organization. Do you inspire them?

Word of mouth is a very powerful marketing tool. As any customer service seminar will teach you, a customer who has had a bad experience will tell ten friends about that experience and advise them to not patronize that business. The same can apply to your employees. And the smaller the community, the more powerful the word of mouth can be, both positive and negative.

People in smaller communities ("where everyone knows your name") take it personally when employees are treated poorly. I've actually heard someone say, "We won't go there anymore. They fired Suzie and two others at random." Granted, outsiders don't always know the details of what goes on in a business, but as the old saying goes, "perception is reality."

Happy employees give better service, resulting in increased business. Employees go home and they talk about their day, whether it was good or bad. What they say has an impression on others about your business. Those "others" become Assistant Employee Ambassadors. If your employees love where they work and who they work for, their friends and families will naturally want to patronize their place of employment. This isn't rocket science but it still amazes me how many companies do not appreciate this reality and its ultimate power to improve the bottom line. Maybe many managers just become oblivious to it because they're so focused on the "right now" mentality of appeasing bosses and shareholders. We often forget the long-term value of good employees, whether in positive word of mouth marketing or in cost savings because of reduced labor turnover.

Times are tough, employees complain in hard

times, and misery loves company. I have several friends who have recently lost their jobs, people I never thought would be affected this way. Smart, educated, and successful people who didn't see it coming. The biggest topic of discussion is: "How'd it happen to you? What was the company's reasoning for letting you go?" Sadly, many companies, especially those without HR departments, don't have solid plans for how to terminate employees. More importantly, they don't have plans for how to handle the ones still employed.

Companies need to be strategic in how they treat both the terminated and remaining employees to ensure good "word of mouth." Everything you do and say affects your company's brand. The more emotional the situation, the more likely your brand will be negatively impacted, and the more important it becomes to have a solid communication plan. While downsizing may be inevitable for many companies, how it's handled will affect your brand. Letting someone go is the perfect time for brand building or brand breakdown.

Employee ambassadorship occurs both in and outside of the workplace. At work your employees create first impressions by how they represent your company. If they don't know how to represent your company or are unhappy with your company, all the advertising and PR money can buy may not be able to offset their misrepresentations or negative attitudes.

Little things can improve and maintain employee morale and thus promote employee ambassadorship, and most are free. They just require a little time and thought. But if you're an executive consumed by ROI, these suggestions may be too soft for you. Here are some suggestions:

Share information: Keep your employees informed about the business, and especially on marketing campaigns. It helps to share as much information as possible on how the business is doing financially. For example, when employees know how much certain things used to operate the business cost, they can often become more dedicated in helping cut expenses. And by all means, if you're launching a new marketing campaign or promotion, educate your employees first, *before* rolling it out to the public. Employees hate looking stupid in front of customers, and knowing less about their business's activities than the customer.

Make employees part of the marketing process and decision-making: Employees love to feel that their opinions and suggestions are welcomed and implemented. They are often at the front line and can provide you with important feedback from customers. Your front-line employees often know more than you do about retaining customers. Set goals and provide challenging tasks.

Gina Trimarco

Reward and recognize employees: It's very easy to say "thank you," "nice job," or "great idea" to employees and it has even more impact when you put it in writing for co-workers and upper management to see. Give others credit for their good ideas instead of taking the credit yourself. Provide feedback about their work. When its conducive to the operations, let employees go home a few hours early or give them a day off. You might not be able to give them a raise, but a day off goes a long way. And food is always king. Buy them lunch or treat them to Starbuck's.

Be fair and consistent with your team: If you're in management, be careful in your "parenting" role not to appear to favor one employee over another. Have an open-door policy, show concern, and listen to all sides. When there are problems amongst your team that you haven't personally witnessed, encourage them to work it out themselves first. When all else fails, step in to mediate and solve the problem together. This is especially important with front-line employees. Don't fall prey to "First one in gets the spin."

Have fun and laugh more: Schedule informal team-building activities outside of work to solidify workers' commitment to the organization and each other. The bowling Christmas party has always been a hit with my teams, and most recently I hired a company to do corporate improvisational training with my front-line staff. It was fun and valuable for all involved, and ultimately translated into improved customer service and team attitude.

In summary, if you keep your staff motivated and informed they will become incredible ambassadors for your company and this ultimately could be a very cost-effective way of reaching target audiences and improving your bottom line.

Gina Trimarco was theater director with the IMAX 3D Theatre Myrtle Beach in South Carolina, and the Navy Pier IMAX Theatre in Chicago. She currently provides marketing consulting and employee motivational training for service and entertainment companies through Carolina Improv Company. For more information go to www.carolinaimprov.com/gina.

THE BIZ

DEALS

Imax to shift Gelfond and Wechsler

As this issue went to press, **Imax Corporation** announced that as of April 1, 2009, co-CEOs and co-chairs **Richard Gelfond** and **Bradley Wechsler** will rearrange their positions, Wechsler becoming the sole chairman and Gelfond becoming the sole CEO. Gelfond will retain a seat on the board of directors. The company will also seek a new chief operating officer to assist Gelfond as the company expands its operations.

According to a press release, the change will allow Wechsler to "actively focus on broader issues, including capital market strategies, corporate governance, and business development," while also "pursuing other opportunities." Gelfond will be responsible for "Imax's Hollywood film strategy, digital theater system roll-out, and joint-venture theater business," among other duties.

The change alters the equal partnership that the two executives have had since acquiring the company and taking it public in 1994, and seems to signal a desire on the part of Wechsler, 56, to be less involved in the daily operation of the company.

Imax co-CEOs Bradley Wechsler and Richard Gelfond in 2002.

Carrey to narrate *Under the Sea*

Imax Corporation has announced that **Jim Carrey** will narrate ***Under the Sea 3D***, the company's next co-production with **Warner Bros. Pictures**. Opening on Feb. 13, 2009, *Under the Sea3 D* is the third underwater 3D film to be produced by the team of director **Howard Hall**, producer **Toni Myers**, and executive producer **Graeme Ferguson**, following 1994's ***Into the Deep*** and 2006's ***Deep Sea 3D***. The film was shot in Papua New Guinea, Southern Australia, and Indonesia over eight months in 2008.

Carrey will also appear later in the year in **Robert Zemeckis'** ***A Christmas Carol*** (*see Disney article on page 1*).

Imax signs Washington state deal

Imax Corporation has signed a deal with **Lincoln Square Cinemas** of Bellevue, WA, near Seattle, to install an IMAX digital projection system in the company's 16-screen theater, the "top-performing multiplex in Washington state," according to an Imax press release. Although signings with large exhibitors like **AMC Entertainment** and **Regal Entertainment Group** have been joint ventures, in which Imax provides the projection system and shares the box office with the exhibitor, the Lincoln Square deal was characterized as a "sales agreement."

The IMAX screen is expected to open in the second quarter of 2009.

There are currently three other IMAX theaters in the Seattle area, the two 15/70 systems at the Pacific Science Center and the IMAX digital theater in the AMC Southcenter 16 multiplex in Tukwila. A second AMC digital IMAX is set to open in Lynnwood in the second quarter of 2009.

AccessIT renamed, gets financing

Access Integrated Technologies has changed its name to **Cinedigm Digital Cinema Corporation**. A press release said that the new name "is designed to better represent the company's leading position in the new paradigm in cinema technology" and reflects its "role in digital cinema."

The company has helped expand conventional digital cinema installations by funding hardware for exhibitors through "virtual print fees" paid by the studios. It has installed 3,700 digital projection systems in North American multiplexes to date, and is planning another 10,000 in the coming years.

To that end it also announced that it has signed an $8.9 million credit facility to fund the first 137 of those "Phase 2" theaters. The first 55 will open by the end of the year. Cinedigm has signed 500 screens in its Phase 2 program and "anticipates thousands more in the months ahead." However, recent press comments by president **Bud Mayo** indicate that while signings may continue, actual installations and 3D conversions will be delayed for several months until interest rates drop.

Kinoton America launches in 2009

German projector maker **Kinoton GmbH**, recipient of a Scientific and Engineering Oscar for its non-rewind platter systems, has established **Kinoton America, Inc.** The U.S. subsidiary will begin operating in New Jersey on Jan. 1, 2009, under the direction of president **Lutz Schmidt**, with **John Gallucci** and **Ernest Tracy** as vice presidents of operations and sales, respectively.

According to a press release, the focus of the new office will be digital cinema, digital signage, and presentation and display technology. For more information, visit www.kinotonamerica.com

Layoffs at OMSI, Norwalk

In a sign of the current economic downturn, the **Oregon Museum of Science and Industry** in Portland, and the **Maritime**

THE BIZ

DEALS

Aquarium in Norwalk, CT, have each laid off about 20 staff members, leaving OMSI with about 180, and the aquarium with about 100.

Although no one in OMSI's Omnimax theater was affected, in Norwalk **Bob Griesmer** was among those let go. Griesmer was chief operating officer, and had been with the aquarium since its founding. Norwalk's 337-seat IMAX theater opened with the facility in July 1988.

OMSI's 300-IMAX Dome theater opened in 1992.

MFF releases 3 BD-Live DVDs

MacGillivray Freeman Films has released three giant-screen films —***Dolphins Coral Reef***, ***Adventure***, and ***The Living Sea*** — on Blu-ray DVD with BD-Live capability. Two more BD-Live titles will be released in February: ***The Alps*** and ***Mystery of the Nile***.

BD-Live technology allows users with networked Blu-ray players or PlayStation3 consoles to access additional content and interactive features via the Internet. In the case of the MFF films, that will include trailers for coming films, information about projects in production, film character biographies and updates, and more.

Oregon Museum of Science and Industry

U2 3D marks U.N. anniversary

Special screenings of ***U2 3D*** are being held in several cities around the world to celebrate the 60th anniversary of the **United Nations**' Universal Declaration of Human Rights. Participating theaters are located in Austin, TX; Baltimore, MD; Los Angeles, CA; New York, NY; Sandy, UT; in the U.S. and Sydney, Australia; Quebec, Canada; and several cities in Mexico. The shows will take place during the week of Dec. 10, Human Rights Day.

U2 3D was produced by **3ality Digital** and is distributed by **National Geographic Entertainment**.

NBA, NFL transmit live 3D games

The **National Football League** transmitted a December football game in live 3D HD to several theaters as a demonstration for invited guests. The broadcast, which reportedly experienced a few technical and aesthetic problems, was produced by **3ality Digital**. According to press reports, the NFL will discuss how to use the technology in a March meeting.

However, **Fox Sports** is reportedly planning to broadcast the BCS college football championship game in 3D to 150 theaters in January.

And the **National Basketball Association** has announced that it will transmit live coverage of "NBA All-Star Saturday Night" to 80 digital 3D theaters on Feb. 14, 2009. The program will be produced by **Turner Sports** and distributed to theaters by **Cinedigm Digital Cinema Corp.**, formerly Access-IT. (*See item above.*) As many as 160 screens belonging to 11 chains in 35 states will show the game, including Carmike Cinemas, **Celebration Cinemas**, Galaxy Theatres, and **NCG**.

PERSONNEL

Trimarco leaves Destination

Gina Trimarco, theater director at the **Destination Cinema, Inc.**'s **Myrtle Beach IMAX 3D Theatre** in South Carolina, has left that position and is working as a consultant in entertainment marketing and public relations. In September, Trimarco received the **Giant Screen Cinema Association**'s Marketing Award for Best Theater Launch for the 2007 relaunch of the Myrtle Beach theater. Before Myrtle Beach, she was theater director at the **Navy Pier IMAX Theatre** in Chicago for four years and before that had several years of experience as a marketing director in Chicago.

Trimarco is available for contract work for theater and film launches, in addition to employee training and teambuilding. She can be reached at 843-597-6393 or gina@carolinaimprov.com.

Iversen founds Sirius 3D

Steen Iversen has left his position as deputy director at the **Tycho Brahe Planetarium** in Copenhagen, Denmark, to establish a consulting company "dedicated to technical innovation for the booming 3D industry." At Tycho Brahe, Iversen oversaw the installation of a digital 3D projection system, and he believes that better and brighter systems are needed for dome theaters.

One of the first tasks of his new company, **Sirius 3D**, will be to upgrade Tycho Brahe's system with a "patent-pending image processing" system that will double the brightness, increase image width by 25%, and increase perceived resolution to more than 2.5K. Iversen tells *LFX*, "Later the goal is to rival the IMAX Dome projector in [image] size and brightness."

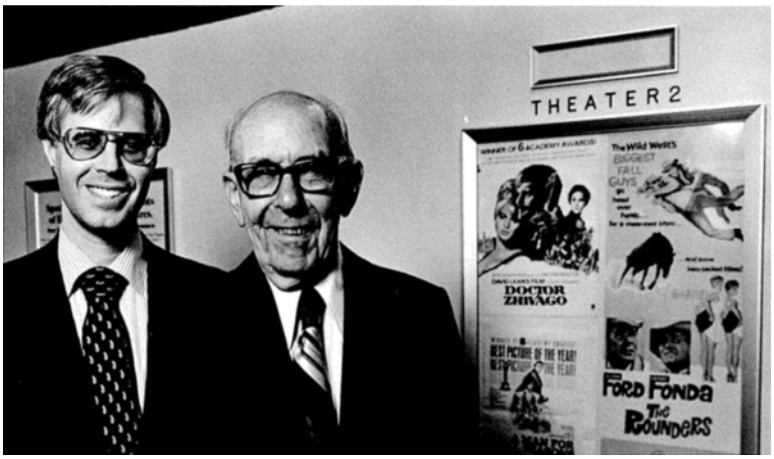
He can be reached at steen.svendstorp@hotmail.com.

Goodrich Quality Theaters' Bob Goodrich

*(from **GOODRICH** on page 1)*

Goodrich: The Savoy. My background is law. I have a law degree from the University of Michigan, a J.D., and I have a master's in law from New York University. When I got my second law degree in 1966, my dad thought, "Well, let's put the theater up for sale." I was thinking of going to work for one of the federal regulatory agencies in Washington, but the theater never sold. So in 1967, my dad retired. He was then 68 years old, and I started operating the theater. I've grown it from there.

I was competitively the little guy. There were a couple of circuits in Grand Rapids that were very dominant in their relationships with the film companies, so I was always scrambling to get films, and my own disposition is such that I like an eclectic choice of films, and so I played art films my entire career. When W.C. Fields was rediscovered in the '70s, I played those films. I've always played ethnic films, given the Savoy's downtown site.



Bob Goodrich and his father, William Goodrich, in 1965.

LFX: Tell me exactly how you decided to bring in the IMAX systems and how that process progressed.

Goodrich: Many of my fellow theater owners are somewhat monopolistic. They're hoping to get movies in a certain territory and literally not be challenged in terms of marketing and advertising and promotion. If they're the only one playing the animated **Disney** or the **Pixar** picture or the Tom Cruise or Will Smith or Brad Pitt film, obviously, people are going to come to the theater.

I saw IMAX as a way of differentiating, just as I saw couponing, an eclectic choice of films, and discount pricing as a way to differentiate myself from other theaters. I felt, "This is a fantastic way of seeing a movie." And interestingly, to confirm my judgment, a fellow theater owner who I have tremendous respect for, called me and said, "Bob, what are you doing, going with IMAX?" I said, "Well, I think it's just another amenity." He said, "I understand that you think it's going to greatly enhance moviegoing, but I operate four-star theaters in California. Why the devil do you need a fifth star?" I said. "Well, that's my thinking. You're right on the same wavelength I am."

I want to be a five-star theater in a few of my locations because there are so many outstanding theaters that have far better marketing abilities — the **AMC**s, the **Regal**s, the **Cinemarks**, the **Marcus Theaters**, the **Kerasotes**. With their groups of theaters, they can buy block space in the newspaper. They get just a lot more attention. And so as a differential, I'm looking at IMAX to make my theater distinctive in the areas where I feel I need to do that.

LFX: Well, you also took, as I recall, a fairly unusual position in terms of the actual construction of your theaters. Most of the operators who decided to go for the MPX system retrofitted it into an existing theater, but you made a point of building your theaters from scratch.

Goodrich: You put your finger on a key circumstance. Prior to '05, there was a consensus that if [multiplex operators] were going to be in the IMAX large-format world, they may not be able to replicate the 80 feet wide by 60 feet high of the traditional [IMAX GT projectors] of years ago. But then IMAX came up with the MPX house, [the maximum screen size of which] was 44 feet by 70 feet wide.

Andrew Oran from **FotoKem** was explaining to me about the whole concept of immersiveness, how the height is significantly important to [fill the] peripheral vision, and how 44 feet kind of works, but 60 feet is optimum to dramatically work. That's kind of the thrust of large format.

Sometime in '07 there started to be a consideration that you could retrofit 30-foot screens that would provide the IMAX experience. I guess the thought was IMAX was solely crystal-clear imagery from the degraining that Imax does with its computer programs, plus the IMAX sound. But the whole idea of the bigger-than-life immersiveness — that has really been challenged.

When I built my three traditional MPXs, I know a lot of the institution people felt MPX was at best a *maybe*. *Maybe* it's immersive. *Maybe* it's adequate. In *Dark Knight*, you go from widescreen to the traditional IMAX 1.33 ratio, you are aware of this psychologically. It's bigger and you're more into the scene, which is obviously totally lost [on smaller screens].

And isn't it tragic that based on [director **Christopher**] **Nolan**'s efforts with *Dark Knight*, you now have **Michael Bay** shooting ***Transformers 2*** [partly in 15/70] and there's another film that is going to replicate the *Dark Knight* phenomenon of going from widescreen to standard IMAX format to involve the audience. But on many of the screens, it won't be evident because that height is lost. It's not there.

I really think that somehow or other, there may have to be some [product] differentiation. I know [Imax co-CEOs **Richard**] **Gelfond**, [**Bradley**] **Wechsler**, and the board of directors of Imax see the large-format world as all one. I wish it wasn't a for-and-against. I wish there was some common ground, but regrettably, we do seem on the threshold of a real divergence. I'm of the opinion that the brand

name, the international world fame of IMAX — making it comparable to Coca Cola and Kleenex and Scotch tape — is a fantastic name that for 40 years has meant two things: immense quality of presentation and learning, education. But the guys at Imax feel that the *Harry Potter* presentations and the *Spidermans* and *Dark Knights* are the character of IMAX.

It's an interesting observation from my theater chain that many people were hesitant about the $5.00 premium to see *Madagascar* in IMAX versus 35mm, and many chose to see it in the less expensive format. I'm finding there are instances now, not so much with *Journey to the Center of the Earth*, but with *Bolt*, there are many people choosing to avoid the $2.00 premium for the glasses. Now, again, with both *Madagascar* and *Bolt*, we're dealing with a lot of small children, and maybe if you're a parent you're wondering if that 6-year-old can really differentiate between 3D a regular movie. Or between the regular format and IMAX with *Madagascar*. We'll know a bit more, obviously, as we get more and more of the digital 3D movies, as well as IMAX.

But there's a real sense of competition between the IMAX 3D and the digital 3D, and I think there's going to be a blurring. I don't think this is going to happen, but if IMAX became in the public's mind simply a way to see a movie, it may get a little lost in all the ballyhoo for digital 3D. Standard suburban theaters have 60 foot wide by 30 foot high screens. How do you maintain the core value of IMAX with its immersive height and its educational content?

I have to say, the flipside of this is when I've been at the large-format meetings, it's not all the commercial guys who are the bad guys. The large-format world is shooting itself in the foot, also. I've talked to the heads of science centers, and they said, "Bob, we've got to show family-friendly films." I said, "Do you mean all the large-format films that your institution will support are aimed at 8-year-olds?" I've been told, "Yes, that's true."

Showing ***Everest*** or showing the deserts of ***Africa***, showing underwater life, for years adults enjoyed that as much as children. I *absolutely*, *categorically* think we've satiated the sea films, and I'm sure some of the aquarium operators will say, "No we haven't!" I think we have. It bothers me that there aren't more films like *Bugs!* and *The Human Body* that have some content for adults. But the marketing to adults, saying "this is legitimate science," has been minimized.

And a lot of the large-format movies are so sadly and amateurishly written and acted. It boggles my mind. I feel sometimes it's 100 years ago and I'm back with the Mack Sennett Studio, because in the teens, all Hollywood movies were made outside. So are the large-format movies. All the movies made in the World War I era were without name performers. That's equally true with large-format. We have some wonderful narration by well-known performers. But the content is like the Kiwanis Club travel movies of years ago. When I see many of the large-format movies, I have an echo in my head of the Lowell Thomas movies of my youth, and I'm wondering, "When's the content going to mature?"

The filmmakers want their films widely dispersed, so they make them almost innocuous in terms of content, and then you've got this whole idea — what is IMAX? Is it a vehicle for showing *Harry Potter*, or is it a separate style of moviegoing?

The IMAX MPX theater at the Randall 16 in Batavia, IL, was added to the existing building.

I'm kind of in the middle of this, and I wish there was more empathy on the part of my fellow theater owners, but sadly, the general circuit operator is used to focusing on his building, his competition with other theater owners. They really expect the movies to instantly sell, and so they'll play the Brad Pitt film or the Will Smith film, but when they struggle to get an audience for ***Lions 3D*** or *Bugs!* or even ***Deep Sea 3D***, I just don't know if they're going to try to make it work.

The great companies like **MacGillivray Freeman** and **National Geographic** and **SK** and Chicago's **Museum of Science and Industry** have wonderful films. If there was just some way to get some of the commercial IMAX guys to present some of their movies in the mornings, even as loss leaders, just as a way to use their buildings for more extended hours. But the cost of prints is so prohibitive. It's incredible. There's almost no sense of empathy on the part of the circuit guys. They think that the whole exercise of trying to get group sales is just a hopeless cause, and then that creates a barrier between that group of large-format theaters and the institutions where that's their whole core business.

I am trying to do it, and so is the **Loeks** operation **[Celebration Cinemas]** here in Grand Rapids. Kind of ironic. The two most assertive operators in the IMAX world who are trying to do both [kinds of programming] are in the small town of Grand Rapids. Not Chicago or Dallas, but Grand Rapids, Michigan. Many people don't even know where it is.

LFX: Let's talk a little bit about digital. How many conventional digital screens do you have?

Goodrich: I have 24. I have a 16-screen theater in Indianapolis that I hope you're going to be able to visit when the 2009 GSCA meeting is in Indianapolis.

LFX: I'm looking forward to it.

*(see **GOODRICH** on page 8)*

*(from **GOODRICH** on page 7)*

Goodrich: We're certainly going to be part of that program, assuming there's a place for us. Fifteen of those screens are digital, and then I have nine others scattered around in different buildings to take advantage of the *Bolt*s and the *Journeys to the Center of the Earth* and the thirteen digital 3D films that are going to come out in '09. I'm hoping I get more, but right now, sadly, I only have the one facility that's getting virtual print money.

It's just really regrettable that there's this standoff where the exhibitors are saying, "We want to proceed ahead," and the studios are saying, "Well, we do, too," and the equipment manufacturer is saying, "So do we," but the grease to make the wheels move, i.e. funding, is just lacking. And in today's environment, I have no projection when that's going to change.

LFX: What do you think of the IMAX digital system?

Goodrich: It's marvelous in some respects that we now have a digital large-format because *Madagascar* opened in 135 [IMAX] theaters. For *Dark Knight*, we only had about 96. I questioned some of the grosses with *Madagascar*, and particularly some of the retrofitted auditoriums have been pretty modest. The public really seems to know. When you look at the list of grosses, the **Navy Pier**s and the [AMC] **Lincoln Square**s and the **Metreon**s — those [classic giant-screen film] theaters always do spectacularly well, and some of the retrofitted theaters are very, very modest in their grosses because they're not that much different than conventional 35.

But the chicken-and-egg thing, with the studios seeing they've got more of a footprint if they spend the money to go through the DMR process, they can cost justify it. And obviously there isn't a $35,000 print cost if you've got a full-length digital 3D movie or $20,000 for 2D. The film companies are interested in putting more titles out. In 2009, there's going to be nine IMAX films. That's phenomenal.

But will there be a denigration of the brand with these modest-size digital screens? The IMAX digital is not 35mm. It's excellent, but it's not of the same caliber. Fifteen-seventy is far better than four-perf 35mm, and 2K is pretty close to four-perf 35mm. It really is. Maybe I'm prejudiced, but I don't see that much of a difference. I'm very satisfied personally — and I love going to movies — watching movies in 2K digital, just as I am with four-perf 35.

But once you step into 5/70 and 8/70, and then you get into 15/70, boy, the amount of light is just so enormous, so is the resolution on the screen, it's just a different kind of deal. I've heard nobody really quantify this. Is digital large format comparable to 5/70? I question if it's [equal] to 8/70, and I'm positive it's not 15/70. I just know it's not.

The lobby of the Batavia theater.

How is that all going to play out? I don't know if the public is even aware of the three levels of 70mm. I'm positive they're not. Is the marketing, the business model of large format justified because the public is unconcerned and unaware?

LFX: Have you heard at all from the studios? Any indication of how long they think they'll continue to support sending out 15/70 prints?

Goodrich: I don't know. I'm nervous about it because we've had the cannon shot by **Paramount**: "Hey, we're only going to come out with 35 prints of *Eagle Eye*" [because the first IMAX digital theaters had just opened.] But they made 70. There's now rumbling that Paramount is thinking with ***Star Trek*** that they may come out with a limited number of film prints and only go large-format for a couple weeks. You can only do that if you're spending a nominal amount of money, i.e., lots of digital. If you're going to have a legitimate four- to six-week run with your costly 70mm prints, you need more time.

Is Paramount thinking, "We're going to go large format but we only need a two-week window"? And the vibrations are again, "We're only going to go out with a modest number of [15/70 prints]. So you, Mr. Large Format Guy, you better have one of the Lincoln Square houses" [i.e., a top performer like AMC's Manhattan IMAX theater] or you may not get it in large format. You can't fault the film company.

I think Imax's expectation is that they're going to be able, on equal footing, to negotiate with the studios by being digital: "We're now going to be a full partner with the studios." You've got to look at the studios like a law firm or an advertising agency. Both those businesses live in fear and terror that they're going to lose a client. The studios may be huge parts of conglomerates, and they may have lots of money and they may look omnipotent, but if a particular client, particularly a director, producer, or star says "I'm not happy," they're screwed.

When they're dealing with large format, it's not an equal circumstance. I fear that the two co-chairmen of Imax may be overly optimistic in how effectively the studios are going to be able to put a pattern of IMAX films together. I'm sure everybody is of good intention. I know Imax wants to do best for the stockholders and for the moviegoers of IMAX films. The studios want to get their films out to as many people and in as good an environment as they can, but there are all these other compet-

Goodrich Quality Theaters (2)

ing agendas of the creative community and the huge cost involved.

I get a sense that the move to digital is seen as just a simple and logical and risk-less venture, and I really challenge that thinking. Any time you put enormous expectation on what exactly the various studios are going to be able to do, you put yourself at risk, because they've got their own agenda. It's not a bad one. It's there, separate from yours. I've learned over my lifetime that I've got to accommodate the studios just like the average car dealer has to accommodate the oligopolistic carmakers. We have oligopolistic film companies and Imax. I don't know if they're really on an even footing.

LFX: You're thinking the studios may not be as cooperative with Imax...

Goodrich: I've seen this happen to fellow theater owners, and you've almost got to look at the IMAX team as a small circuit. I've seen small circuits who thought, "I've now got 50 very important theaters. I'm sure I'm going to get cooperation from the studios." Well, if the studios can, they will cooperate. But just because you've got 50 key screens, it's almost not enough. They're also thinking of the cable systems and the Blockbuster video stores, and they're thinking of their institutional sales.

The thing is, there are contracts and commitments to the creative community. They're often just releasing the films. They don't often own them. It's very complicated, and I think Imax is walking in, as I've seen many theater owners do over the last 40 years, saying, "I can be a real key part of your marketing. Will you cooperate with me on an even footing?" I suggest that's somewhat naïve.

LFX: What would be the risk there? What would be the downside?

Goodrich: That [Imax] could make plans to move everything toward these IMAX retrofits in expectation the studios are going to fully cooperate. And if there's any kind of boomerang — say the public says we don't like those retrofits — the studios may say, "Well, there's a taint to what you're doing. We don't want to taint our film with that controversy. See you later." You're always at a risk that the studios' self-interest will trump yours. You've just got to be cognizant of that.

How do we — and I say "we" because I do feel I'm part of both the commercial side of it and the IMAX side — how do we present this to the creative film community? That's another thing. Is a particular writer or film person going to be enthusiastic about this if they think there's a taint?

LFX: Do your contracts for your MPX systems allow you to upgrade to the IMAX digital system if you want?

The Portage 16 theater in Portage, IN.

Goodrich: It's kind of complicated. There is a correlation of amortization and depreciation. The length of installation, from the IMAX perspective, is a negative for the exhibitor because if it's fully amortized, fully expensed out, they're saying [the upgrade] is a new investment. Mine are all relatively new, so I'm at the better end of the transition. But then they may say, "You've got new equipment, Bob. It's very sustainable. Stay with it."

But if the studios say, "We don't want to pay the cost of these prints, we're going to start releasing only in digital," there are competing interests again, just as with what kind of movies you make. You can't really dismiss having as many IMAX venues as possible because everybody realizes that leads to more films, but then you've got the whole question of how do we differentiate? We're going to have different IMAXes.

It was marginally all right to have the 60-footers and the 44-footers, a compromise that the commercial guys and the institution guys could reasonably say they're kind of okay. Sixty foot is ideal. Taller is even better, but 60 foot is really where you need to be in a 300- to 400-seat room. Forty-four almost works, but now we're down into a 30-foot world, and I don't think Imax can really say that can be swept under the rug. I think there has to be differentiation, but wouldn't it be horrible if the nomenclature that differentiates the institutions' magnificent screens from the acceptable IMAX MPX screens means that somebody loses out?

Clearly, the institutions have to maintain the dignity and stature of having the giant screens. That's their stock in trade. They've got the facilities that command that respect, but then again, I don't want to discourage the national chains from entering the large-format world. One thing is for sure: we're not in a boring environment. It's very interesting and challenging.

I find it stimulating, but I have no answers. I can see the three principal problems of the content, the footprint, and the terminology, the naming. How do we have a sharing environment and minimize the acrimony in discussing what is going to be a legitimate experience for the moviegoer? What's got authenticity and truthfulness that we can go up to the public with, that's not going to have any negative connotations? Hopefully, it's going to be positive for everybody involved. I just don't know. What are the mechanics to make that happen?

Imax seems to be just going ahead with their marketing, and I just don't know if that single-mindedness is going to be even to their best interest. I just don't know the answers.

Stassen on the Future of 3D

*(from **STASSEN** on page 1)*

The festival gave us the opportunity to see a good number of original 15/70 films in digital format as well as the preview clips from 3D films like ***Monsters Vs. Aliens*** presented at the **Giant Screen Cinema Association**'s September conference. The main theater was equipped with two **Christie** 2K projectors using the Dolby 3D hardware and a 61-foot (19-meter) screen. All the giant-screen films (including my own) looked better in Singapore in digital format than at most previous 15/70 screenings. There was great brightness, perfect balance between the eyes and, best of all, zero ghosting. Granted, the screen was smaller than that of a typical GS theater, but the picture quality was flawless.

A good 15/70 screening is second to none, but unfortunately, on numerous occasions over the last few months, I have seen sub-standard 15/70 presentations with a lot of ghosting and great imbalance between the eyes, especially in commercial venues. As more and more people get exposed to digital 3D, the public will become less tolerant of the flaws in any 15/70 screening. What's the point of having the highest possible resolution, if there is a lot of ghosting and the picture is too dark? Since we see higher apparent resolution in 3D anyway, digital is definitely the way to go.

At the GSCA convention, a lot of people expressed their displeasure, not to say outrage, at Imax co-CEO **Richard Gelfond**'s statement that size does not really matter (Referring to the IMAX brand he said: "We don't think of it as the giant screen anymore"). When it comes to 3D immersion, he is absolutely right. We had a great demonstration of this in Singapore.

On the second day, three theaters were showing 3D clips using Dolby 3D, Masterimage (circular polarization), and the Xpand 3D systems. The Dolby presentation was in the big 450-seat theater with the 61-foot screen I mentioned earlier. The presentation was flawless, but the experience in the smaller Xpand theater was in fact much better. The screen was only about 35 feet wide. But the theater design and the seating arrangements were perfect for 3D viewing. With the aisles along the right and left wall, the wall-to-wall screen was actually wider than the seating area. The screen was floor-to-ceiling and the image practically filled the field of view of the people seated at the back of the 150-seat theater. The 3D immersion was as good as in any giant-screen theater. After a while I walked back to the bigger theater: by comparison when seated at the back of the theater, I had the impression I was watching TV. Only the first third of the seating area offered an immersive experience.

Fly Me to the Moon

In this respect, giant-screen theaters still have a clear advantage, as they are all great venues for immersive entertainment, while the vast majority of digital 3D theaters out there are totally inadequate for 3D. Nobody in Hollywood seems to be talking about this, probably so they won't scare exhibitors away from buying 3D systems. But unless the 3D experience is immersive, 3D cinema will not have any long-term viability. Right now at most, only 5% of the digital 3D theaters out there can be considered immersive. Buying a digital projector and a 3D system is not good enough. Exhibitors will have to rethink the whole approach to the 3D theatrical experience.

With that in mind, there is a real opportunity for **Imax Corporation** to build a network of first-class 3D venues that will set the standard for the out-of-home 3D experience. I see IMAX digital 3D as the cure, not the problem. It is not that hard to create a really great immersive 3D experience in a good stadium-seating multiplex theater, and I think it is far better for the giant-screen industry for Imax to set the standard.

The majority of institutional GS theater exhibitors I've talked to fear that the smaller IMAX digital theaters will dilute the brand and hurt their business. This is a legitimate concern. Yet I believe the rollout of thousands of digital 3D screens worldwide represents a far greater danger for the giant-screen industry in the years ahead. Until recently we had the 3D turf to ourselves. This is no longer the case: 3D cinema is now commonplace. This is the real challenge. It is crucial to quickly establish the fact that the IMAX brand of 3D immersive cinema, digital- or film-based, is the real thing.

The most exciting part of the festival, though, was the previews of the upcoming Hollywood productions. The organizers did a great job of attracting some of the key players in the film industry. Even

nWave Pictures, Inc.

though they have not been involved with 3D cinema all that long, most Hollywood executives were surprisingly eloquent in their analysis of the current 3D mania, talking about immersion versus gimmick and pointing to a real revolution instead of a mere evolution. They talk the talk, but will they deliver the goods? We saw an impressive slate of clips from future blockbuster hits. But while watching the previews from **Disney**, **Pixar**, **Dreamworks**, **Fox**, and others, one question came to mind as far as the 3D is concerned: Where's the beef?

From what we saw, I can't help but think that in Hollywood, 3D cinema is to 2D films, what the Big Mac is to the Quarter Pounder: the same amount of meat, just packaged differently. With one or two exceptions, none of the material we saw used the space in front of the screen. The major studios are clearly taking the approach that their brand of 3D belongs behind the screen, not in front of it, except for the occasional in-your-face effect.

I am afraid they are repeating the mistakes of old. Based on what we heard, Hollywood is making the wrong assumptions as to what went wrong in the past. The argument most often used to explain the demise of 3D cinema in the 1950s and in the 1970s was the poor quality of the viewing experience: the red and blue glasses, the ghosting, the headaches, etc. This is not true. Very few features have ever been released using the anaglyph process. Actually the biggest anaglyph release of all time did not take place in the 1950s, but in 2003, with Disney's release of *Spy Kids III* in 3D. In the past, most features were released using polarized 3D (two projectors or over-and-under systems). While it is obvious that digital 3D represents a marked improvement, the projection quality of the past was not as bad as people today think.

In my opinion, 3D cinema was never more than a passing fad because 3D films were little more than 2D films with the occasional in-your-face effect but little to no immersion. After a short while people got tired of it. If we want 3D cinema to succeed, we need to approach it as a new language of cinema to create fully immersive entertainment.

If we want to understand the real nature and the true appeal of 3D cinema, we simply have to look at the successes and failures of the genre in theme parks and IMAX theaters over the past 20 years. Hundreds of millions of people have seen 3D films in these special venues since the opening of *Captain EO* at Disneyland and

Transitions (the first IMAX 3D film), at the Vancouver Expo in 1986. I can state in no uncertain terms that the appeal of 3D film has much less to do with gimmicky in-your-face effects than with the sense of total immersion viewers experience in a good 3D theater. In-your-face effects are a lot of fun but the real appeal of a 3D film is the feeling of "being there" conveyed by the third dimension. The more immersive the theme park attractions and LF films were, the more successful they became.

Any good 2D film experience in a movie theater can be immersive as well. Viewers get immersed intellectually and emotionally in the story. The third dimension brings about a most potent and unique sense of physical immersion, greatly enhancing the overall experience. But you don't achieve 3D immersion by creating depth solely behind the screen. There is no way to physically transport the audience there. It can only be done by bringing the action out to the audience, using the space between the screen and the viewer.

None of the Hollywood films currently in production seems to take advantage of this. I don't get it. How can we ask movie goers to wear glasses and pay more money to get less than half of the extra dimension they are paying for?

I know we are in a transition phase. There are not enough 3D theaters around for studios to be able to produce films intended solely for the 3D market. But we have to keep in mind that it took only a couple of years for the 3D craze of old to become a passing fad. So time is of the essence. From what we saw in Singapore, we can only conclude that either Hollywood does not get it or that they are hedging their bets to make sure that their very expensive productions will have a normal life cycle even if the 3D revolution fails.

These are exciting times. Our company, **nWave Pictures**, bet the house on the future of 3D cinema with films like ***Fly Me to the Moon*** and ***Around the World in 50 Years***. Nevertheless, we cannot ignore the fact that there are some real challenges ahead. I don't want to sound pessimistic, but my greatest fear is not to be proven wrong a year from now, but rather to be proven right two or three years down the road. The 3D releases of 2009 will be hugely successful thanks to the novelty factor and the quality of the underlying film. But we need real 3D films, not the kind of 2.5D cinema we have seen in the past, and we need them soon.

Ben Stassen is president of nWave Pictures and has directed and produced eight 3D (and one 2D) giant-screen films. His ninth, **Around the World in 50 Years**, *is in production now for release in 2009.*

Disney to Release Five 3D Films to IMAX Theaters

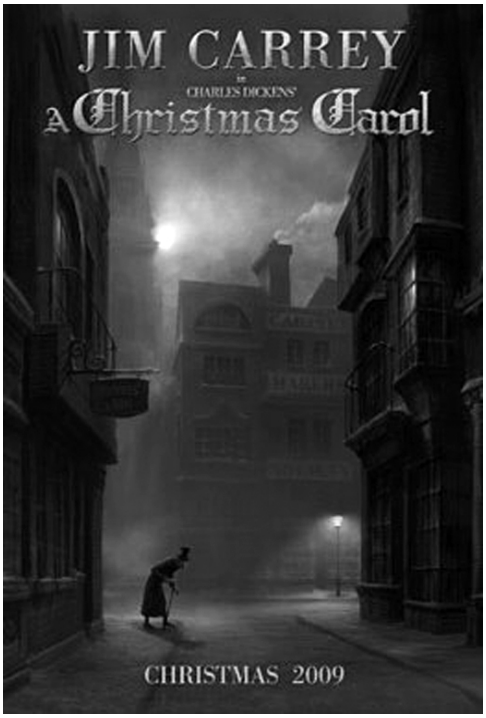
*(from **DISNEY** on page 1)*

Disney's unexpected decision to join the DMR bandwagon arises from the slowdown in installations of conventional digital 3D screens, brought about by the current credit crunch. **Cinedigm Digital Cinema**, formerly AccessIT (*see page 4*), had planned to convert as many as 1,500 digital theaters to 3D by March 2009, but now expects to do less than 200, because of the lack of funds. With a large slate of 3D films in the pipeline, and thousands fewer 3D screens than were expected just a few months ago, Disney, and other studios, may see IMAX theaters as the best way to get their 3D films in front of as many eyes as possible.

Imax and Disney: the early days

The new agreement establishes a closer relationship between Imax and Disney than has ever existed before.

As **Peter Crane** recalled in the February 2002 issue of *LF Examiner*, while planning EPCOT in the late 1960s, Disney executives met with the Imax founders about their new film system. But **Graeme Ferguson**, **Roman Kroitor**, and **Robert Kerr** wouldn't sell Disney a projector; they insisted on leasing it. Disney walked away from the offer, although Crane reports that Disney exec **Ub Iwerks** (father of **Don Iwerks**, who would later found a company that competed with Imax) disagreed with that decision. "Iwerks... expressed his regrets that he could not get his hands on the projector and evaluate its mechanisms in detail. Later on he was reported to have said that if Walt had been alive, he would not have bought a projector, but the entire company."



For the next 30 years, Imax and Disney had little contact. An IMAX system served as a background projector in a ride at an EPCOT pavilion for many years, but with no visible IMAX branding.

Fantasia/2000

In 1999 **Disney** entered the world of giant-screen filmmaking with ***Fantasia/2000***, a project that had been in production for ten years. It had not originally been planned for the giant screen, since in the early 1990s there was only one IMAX theater in a multiplex cinema, in Brussels, Belgium. But by the end of the decade there were more than 30, and in February 1999 Disney and **Imax Corporation** announced that the sequel to the 1940 animated classic would open exclusively in IMAX theaters on Jan. 1, 2000, for a four-month run. A few months after that it would have a wide release in 35mm theaters.

Disney worked with Imax's distribution department to approach theaters and book the film, with terms that were common in conventional film leases, but completely new to the giant-screen world: a 50% royalty fee (instead of the 20–25% that was common then), free prints (instead of the $20,000 fee usually charged for a 40-minute title), and extensive local and national marketing support (instead of the minimal assistance usually provided by LF distributors). But the biggest issue was the requirement that *Fantasia/2000* occupy 100% of the theaters' schedule for the entire four months of the run. No exceptions, no school shows. It was an unprecedented deal and Disney was almost completely inflexible on the terms.

Several institutional theaters that wanted to show *Fantasia* had already made commitments for school shows during that period. They asked Disney to allow them to honor bookings for a few morning shows and run *F2K* the rest of the time, but Disney refused. The film lost several bookings because of that position.

The **California Science Center** refused to book it on principle, stating that the film had no connection to its educational mission. Since at that time CSC was the only IMAX theater in all of Los Angeles, this left Disney in the embarrassing position of having no place to show *F2K* in its own hometown. The company spent several million dollars to build a temporary IMAX theater near the current site of the Howard Hughes Center.

The film was heavily marketed, and well received publicly and critically. It grossed $75 million in 75 theaters in four months. However, it had cost an estimated $120 million to make and market, so contemporary claims that it was the most successful IMAX film ever require a somewhat strained definition of "success." But it was the biggest event in the giant-screen world since **MacGillivray Freeman Films**' ***Everest*** in 1998, and further raised the standing of the IMAX format in the public perception.

Disney did the 15/70 repurposing itself, without any assistance from Imax. The animated sequences, some computer generated, others traditional cel animation, mostly looked very good on the giant screen. But the interstitial introductory sequences, filmed in 35mm, looked somewhat grainy when optically blown up to 15/70, and raised a few eyebrows among giant-screen purists. (Imax would not unveil its DMR remastering process for digitally converting 35mm films to 15/70 until 2002.) The prints were produced by Imax subsidiary **DKP/70MM, Inc.**

More LF films

On the basis of the popularity (if not the financial success) of *F2K*, Disney launched an ambitious plan to repurpose several of its classic animated films for

Walt Disney Company (3)

Fantasia/2000 *was Disney's first giant-screen film.*

giant screens and produce original giant-screen movies. Although *F2K* had been offered only to IMAX-brand theaters, its successive releases were offered to all 15/70 and 8/70 giant-screen theaters.

The main factor in this decision was probably the meltdown of the multiplex theater industry in 2001. Most of the major theater chains, including the owners of many IMAX theaters, filed for bankruptcy that year, and several used the process to break their IMAX leases. The **Muvico**, Edwards, and United Artists chains replaced seven IMAX projectors with 8/70 systems from **MegaSystems** and **Kinoton**. Those systems remained in place for most of 2002 until Edwards and UA were acquired by **Regal Entertainment Group**, and were switched back to IMAX as part of the settlement of a lawsuit filed by Imax.

F2K was followed by ***Beauty and the Beast*** in January 2002, ***Ultimate X*** (an original live-action documentary about the X Games) in May 2002, ***Treasure Planet*** (the first simultaneous release of a film in 15/70 and 35mm) in November 2002, ***The Lion King*** (December 2002), and ***Young Black Stallion***, a live-action drama shot in 15/70 and released in December 2003.

But after *F2K*, each successive animated re-release grossed about half the total of the previous one: $30 million for *Beauty*, $17.6 million for *Lion King*. The giant-screen totals for *Treasure Planet* were not reported separately from the worldwide 35mm gross of $110 million. But with a production budget of $140 million, it was a flop, regardless of the format. *Ultimate X* grossed a mere $4.4 million and *Young Black Stallion* took in $10 million.

So Disney canceled the planned re-releases of ***Aladdin*** and ***Tarzan***, an original film called *Birds of Prey*, and another based on the stage show "Bring in Da Noise, Bring in Da Funk." This was unfortunate for several theater operators (including the **Krikorian** and **Sanborn** chains in California, and Muvico and **Malco**, both based in Memphis, TN) which had invested in 8/70 theaters at least partly on the promise of a stream of giant-screen product from Disney. Malco's 8/70 theater in Memphis never showed a single frame of a giant screen film, and was eventually converted to 35mm. The others haven't shown any giant-screen films since 2003.

Another probable factor in Disney's decision to cancel the original LF films was the forced departure in 2003 of **Roy E. Disney**, nephew of Walt, producer of *Fantasia/2000* and a strong supporter of the giant-screen projects.

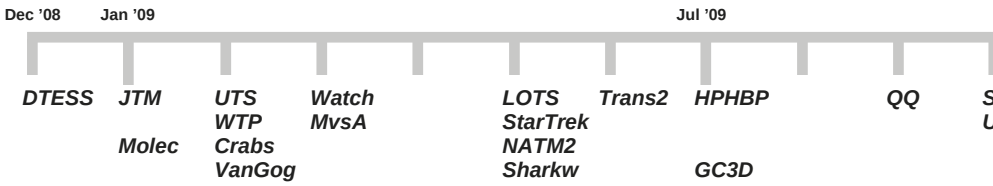
Although it had given up on producing its own giant-screen titles, in 2003 Disney's distribution arm **Buena Vista Pictures** released **James Cameron**'s ***Ghosts of the Abyss***, a 3D film about the Titanic, shot in digital 3D and produced by Cameron's **EarthShip Productions**. They teamed up again for ***Aliens of the Deep*** in 2005. Grossing $22.1 million and $12.7 million respectively, they may have broken even in theaters, when marketing and distribution costs are taken into account.

Sacred Planet in 2004 was a dismal flop, taking in a paltry $1.1 million in 20 theaters. Disney bounced back somewhat with ***Roving Mars*** in 2006. Directed by **George Butler**, it did quite well critically, and reasonably well at the box office, taking in $10.4 million, although that is probably below its break-even point.

Although Disney had rubbed many people in the giant-screen world the wrong way with its handling of *Fantasia/2000*, it became more flexible with its subsequent releases, and was a generous and effective marketer compared to most giant-screen distributors. After *F2K* and through *Young Black Stallion*, the company used **RPG Productions** for its 70mm prints instead of Imax, returning to DKP (and to IMAX theater exclusivity) with Cameron's films and the subsequent titles.

In 2001 and 2006 Imax Corporation announced that it was seeking a buyer to acquire the company. No deals were ever made, but on both occasions Disney was rumored to be a possible buyer. However, experts who spoke with *LF Examiner* doubt that Disney would ever have seriously considered such an acquisition.

Roving Mars *was the most recent giant-screen film from Disney.*



* New listing.
Underlined titles are 3D
Updated information is printed in **bold.**
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Journey to Mecca: In the Footsteps of Ibn Battuta
Cosmic Pictures/SK Films; distributor: SK Films; director: Bruce Neibaur; producers: Dominic Cunningham-Reid, Taran Davies, Jonathan Barker; executive producer: Jake Eberts. Release: January 2009.
- Principal photography is complete.
- October: Recorded narration with Sir Ben Kingsley.
- November: Completion of post-production.
- **World premiere will be held in Abu Dhabi in January.**

Molecules to the Max: A Molecularium Adventure (wt)
Rensselaer Polytechnic Institute, Nanotoon Entertainment; distributor: SK Films; director: V. Owen Bush; producer: Kurt Przybilla; script: V. Owen Bush, Kurt Przybilla; executive producer: Richard Siegel. Release: Early 2009.
- Animation is complete.
- Post-production is under way.

Under the Sea 3D
Imax Corporation; distributor: Imax; director, DP: Howard Hall; producer: Toni Myers; producer for Howard Hall Productions: Michele Hall; executive producer: Graeme Ferguson. 3D. Release: Feb 13, 2009.
- October: Filmed in Indonesia and completed principal photography.

We The People
Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Narrator: Kenny Rogers. Release: February 2009.
- Principal photography is complete. Editing continues.

Red Crabs 3D: Australia's Christmas Island
Mark Simpfendorfer Productions; distributor: Mark Simpfendorfer Productions; director: Mark Simpfendorfer; producers: Adrianne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfendorfer; executive producer: Mark Simpfendorfer. 3D. Release: February 2009.
- Sound editing and music are under way.
- December: Digital 3D ready.
- January: Film out.

Van Gogh: Brush with Genius (wt)
Camera Lucida, Les Productions De La Géode; distributor: MacGillivray Freeman Films; directors: Peter Knapp, François Bertrand; producers: François Bertrand, Saskia Bakhuys-Vernet; DP: Vincent Mathias, Laurent Chalet; script: Peter Knapp, François Bertrand; score: Armand Amar; executive producer: François Bertrand. Release: February 2009.
- The film is complete.

Watchmen: The IMAX Experience
Warner Bros. Pictures; distributor: Warner Bros.; director: Zack Snyder; producers: Lawrence Gordon, Lloyd Levin, Deborah Snyder; DP: Larry Fong; script: David Hayter, Alex Tse; score: Tyler Bates; executive producers: Herb Gains, Thomas Tull. Cast: Billy Crudup, Carla Gugino, Stephen McHattie, Jeffrey Dean Morgan. Release: March 6, 2009.
- Film will be converted to 15/70 with the IMAX DMR process.

Monsters vs. Aliens: An IMAX 3D Experience
DreamWorks Animation; distributor: DreamWorks; directors: Rob Letterman, Conrad Vernon; producer: Lisa Stewart; score: Henry Jackman. Cast: Voices of Seth Rogen, Reese Witherspoon, Kiefer Sutherland, Hugh Laurie, Stephen Colbert. 3D. Release: March 27, 2009.
- Film will be converted to 15/70 with the IMAX DMR process.

Legends of the Sky 3D
Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: May 2009.
- Early 2009: Filming first flight of the Boeing 787 Dreamliner.
- Editing is under way.

Star Trek: The IMAX Experience*
A chronicle of the early days of James T. Kirk and his fellow USS Enterprise crew members.
Paramount Pictures; distributor: Paramount; director: J.J. Abrams; producers: J.J. Abrams, Damon Lindelof; DP: Daniel Mindel; script: Roberto Orci, Alex Kurtzman; score: Michael Giacchino; executive producers: Bryan Burk, Jeffrey Chernov, Alex Kurtzman, Roberto Orci. Cast: Chris Pine, Zachary Quinto, Simon Pegg, Karl Urban, Leonard Nimoy. Release: May 8, 2009.
- Film will be converted to 15/70 with the IMAX DMR process.

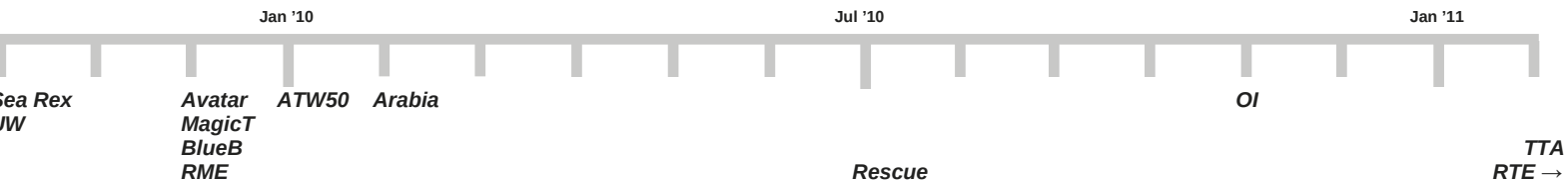
Night at the Museum 2: Battle of the Smithsonian
Twentieth Century Fox; distributor: Fox; director: Shawn Levy; producers: Michael Barnathan, Chris Columbus, Shawn Levy, Mark Radcliffe; DP: John Schwartzman; script: Ben Garant, Simon Kinberg, Thomas Lennon; score: Alan Silvestri; executive producers: Thomas M. Hammel, Josh McLaglen. Cast: Ben Stiller, Amy Adams, Owen Wilson, Dick Van Dyke. Release: May 22, 2009.
- Film will be converted to 15/70 with the IMAX DMR process.

Sharkwater 3D (wt)
Sharkwater Productions, RPG Productions; distributor: tba; director: Rob Stewart; producers: Rob Stewart, Rick Gordon; DPs: Rob Stewart, David Hanna; script: tba; score: Jeff Rona; executive producers: Sandra Campbell, Alexandra Stewart, Brian Stewart. 3D. Release: Spring/summer 2009.
- A 40-minute version of the 2006 documentary, filmed on HD video, is being digitally converted to 3D.

Transformers: Revenge of the Fallen
DreamWorks Pictures; distributor: Dreamworks; director: Michael Bay; producers: Ian Bryce, Tom DeSanto, Lorenzo di Bonaventura; DP: Ben Seresin; script: Ehren Kruger; score: Steve Jablonsky; executive producer: Steven Spielberg. Cast: Shia LaBeouf, Megan Fox, Rainn Wilson, John Turturro. Release: June 26, 2009.
- Film will be converted to 15/70 with the IMAX DMR process.

Harry Potter and the Half-Blood Prince: The IMAX Experience
Warner Bros.; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; script: Steve Kloves; score: Nicholas Hooper. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Release: July 16, 2009.
- Film will be converted to 15/70 with the IMAX DMR process.

Grand Canyon 3D
Destination Cinema; distributor: National Geographic Ventures Distribution; director, writer: Kieth Merrill; producers: Douglas Memmott, Kieth



Merrill; DP: Reed Smoot; score: Bill Conti; executive producer: Richard James. 3D. Release: mid-2009.
– The 1984 film is being digitally converted to 3D.

Quantum Quest
Jupiter 9 Productions, Digimax Studios; distributor: Jupiter 9; director: Harry Kloor; producers: Harry Kloor, Rayna Napali. 3D. Cast: Neil Armstrong, Samuel L. Jackson, Chris Pine, Amanda Peet, Sandra Oh, Jason Alexander. 3D. Release: Sept. 2009.
– **The voice cast has been recorded, and animation has begun.**

Sea Rex
N3D Land Production; distributor: Giant Screen Films; directors: Ronan Chapalain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: October 2009.
– Animation has begun for a short version that will be released in late 2008, early 2009.

Ultimate Wave Tahiti (wt)
Stephen Low Company; distributor: K2 Communications/Stephen Low Company; director: Stephen Low; producer: Pietro L. Serapiglia; script: Stephen Low, Alexander Low; executive producers: K2 Communications, Jeff Cutler, Mark Kresser. Cast: Kelly Slater. 3D. Release: October 2009
– August-September: Filmed in Tahiti.
– April 2009: Additional filming.

Avatar: An IMAX 3D Experience
Lightstorm Entertainment; distributor: Twentieth Century Fox; director: James Cameron; producers: James Cameron, Jon Landau; DP: Mauro Fiore; script: James Cameron; score: James Horner. Cast: Sam Worthington, Zoe Saldana, Stephen Lang, Michelle Rodriguez, Sigourney Weaver. 3D. Release: Dec. 18, 2009.
– Film is being shot in digital 3D and will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

The Magic Tale (wt)
Orbita Max; distributor: tba; director, producer, writer: Jordi Llompart; DP: Tomás Pladevall; stereographer: William Reeve. 3D. Release: December 2009.
– Nine months of CGI and animation work have begun.
– **The orchestra of Barcelona's Gran Teatre del Liceu will record the film's original score.**

Blue Beard (wt)
United Multimedia Projects Studio; director: Sergey Olifrinenko; producers: Sergey Karpov, Rauf Anamalibekov; script: Sergey Sokolyuk; DPs: Valentin Sveshnikov, Sergey Rozhkov; 3D supervisor: Alexander Melkumov; score: Alexander Kopeikin. 3D. 90 min. Release: December 2009.

Rocky Mountain Express (wt)
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia. Release: December 2009.
– October: Sound recording.
– Winter: Additional filming.

Around the World in 50 Years
nWave Pictures; distributor: tbd; director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; score: tbd; executive producer: Eric Dillens. 3D. 90 min. Cast: Voices of Melanie Griffith, Stacy Keach, Tim Curry, Anthony Anderson. Release: Late 2009, early 2010.
– Production/animation started in Brussels in 2007.
– The film is scheduled to be completed in late summer 2009.

Arabia 3D (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Brad Ohlund (topside), Howard Hall (underwater); script: Jack Stephens. 3D. Release: February 2010.
– Principal photography is complete.
– **November 2008 – July 2009: 3D animation and special effects are being produced.**
– **Premiere will be held at the GSCA conference in September.**

Sea Turtles 3D (wt)
3D Entertainment Ltd.; distributor: 3D Entertainment Distribution Ltd.; director: Jean-Jacques Mantello; producer: Francois Mantello; DP: Gavin McKinney. 3D. Release: Spring 2010
– July 2008: Preliminary photography began off the coast of Florida.
– Filming will continue through 2009.

Rescue * (wt)
Rescue propels giant-screen audiences into the high-stakes world of disaster response — an extreme world where lives dangle in the balance; where individuals, teams, and machines are thrust into chaos, often putting their own lives at risk in aid of strangers.
Stephen Low Company/Air Lift Films; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; executive producers: Bob Kresser, Jan Baird. 3D. Release: 2010.
– December: Filming in Tucson, AZ, and in Playas, NM.

Outside In
SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. Release: late 2010.
– Testing 8K mastering.

To the Arctic 3D (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. 3D. Release: February 2011.

Return to Everest 3D (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-director: Michael Brown; producers: Greg MacGillivray, Shaun MacGillivray; script: tba; editor: Stephen Judson; DP: Brad Ohlund; mountain DP: Michael Brown; executive producer: Harrison Smith. 3D. Release: February 2012.
– Two-thirds of photography is complete.

Filming for Van Gogh: Brush with Genius.

Premiering This Month

The Day the Earth Stood Still

The Day The Earth Stood Still: The IMAX Experience

"In ***The Day The Earth Stood Still***, a contemporary reinvention of the 1951 science fiction classic, renowned scientist Dr. Helen Benson **(Jennifer Connelly)** finds herself face to face with an alien called Klaatu **(Keanu Reeves)**, who travels across the universe to warn of an impending global crisis.

"When forces beyond Helen's control treat the extraterrestrial as hostile and deny his request to address the world's leaders, she and her estranged stepson Jacob **(Jaden Smith)** quickly discover the deadly ramifications of Klaatu's claim that he is 'a friend to the Earth.'

"Now Helen must find a way to convince the entity who was sent to destroy us that mankind is worth saving — but it may be too late.

"The process has begun.

"Mankind has long been fascinated by the possibility of life beyond Earth. Science fiction literature and films have served to not only entertain, but to address our questions, hopes and fears about extraterrestrial life. Such speculation has captivated our collective imagination and inspired the development of new technology to explore the farthest reaches of our universe and the very real possibility that we are not alone."

Directed by **Scott Derrickson**, produced by **Erwin Stoff**, **Paul Boardman**, and **Gregory Goodman**, screenplay by **David Scarpa**, based on the original screenplay by **Edmund H. North.** Cast: Keanu Reeves, Jennifer Connolly, Jaden Smith, **John Cleese**, **Jon Hamm**, **Kyle Chandler**, and **Kathy Bates**.

Produced by **Dune Entertainment III** and **3 Arts Entertainment**, distributed by **Twentieth Century Fox**, the film has been converted with the IMAX DMR process and opens in conventional and IMAX theaters on Dec. 12.

Van Gogh: Brush with Genius

"Dive into the heart of Van Gogh's paintings. For the first time, discover in IMAX the fantastic colors and passionate brushwork of a great genius as they take on a new life before our eyes. Relive Vincent's life journey through his letters, see the places that inspired him, and the paintings.

"The film retraces the artist's footsteps, leading us through his subject matter and sources of inspiration. From the Netherlands, to Arles, to Saint Rémy and Auvers-sur-Oise, we rediscover the places and landscapes that have inspired some of the most essential works in art history. From the dazzling yellow of the cornfields to the deep blue of the sky, the entire palette of one of our most flamboyant painters explodes to light up the giant screen.

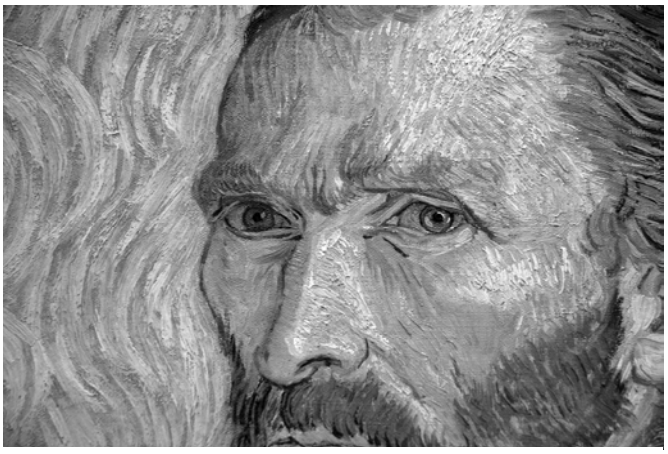
"We are thrown into a unique visual experience where the paintings spring to life before our eyes, so near us that we can feel the painter's energy, the wind in the branches of a cypress, the dazzling Southern sun.

"We will meet Vincent. During this journey he will join us, reacting to the pictures, telling us his opinions. We follow Peter Knapp, a filmmaker working on a documentary about Van Gogh's techniques, and Ellen, a researcher in the Van Gogh Museum in Amsterdam who is studying Van Gogh's notebooks and letters. They find evidence of the fire and passion of a man who painted as he loved, who loved as he painted. And Vincent, as if he were seated next to us, will tell us the truth about his works and life. This is a chance to discover a Van Gogh we've never seen before: serene and radiating with the love of life.

"This passionate voyage, this new closeness to Van Gogh — the masterpieces and the man — open up a world of unexpected, intense emotions on the giant screen. The film offers us the unique joy of seeing and getting to know, with ever increasing admiration, the man whose energy and freedom are intrinsically bound to the great beauty of his work."

Van Gogh: Brush with Genius was produced and directed by **Francois Bertrand**, photographed by **Vincent Matthias**, written by **Marie Sellier**, with a score by **Armand Amar** and art direction by **Peter Knapp**. Starring Jacques Gamblin as the voice of Van Gogh and **Hélène Seuzaret** as Ellen. Produced by **Caméra Lucida** and **Les Productions de la Géode** and distributed by **MacGillivray Freeman Films**.

The film opened on Dec. 13 in a special engagement at the **Reuben H. Fleet Science Center** in San Diego, CA. It will open wide starting in February 2009.



Van Gogh: Brush with Genius

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MacGillivray Freeman Films

*(from **SHORTS** on page 28)*
will also include presentations and panels to be announced. For more information visit www.euromax.org.

Orbita Max receives award

Spanish production company **Orbita Max** has received an award for its development of new techniques of digital content broadcasting for its giant-screen 3D film ***The Magic Tale***. The award was presented on Nov. 26 at FICOD 2008, the International Forum of Digital Content in Madrid, by Spain's Minister of Industry, Tourism and Trade, **Miguel Sebastián**. FICOD is sponsored by the Ministry of Industry, the State Bureau for Telecommunications, and the Information Society (SETSI) by way of Red.es, as part of the Spanish Government's program to promote the Information Society.

The Magic Tale, produced, directed, and written by **Jordi Llompart**, is the first giant-screen 3D film made in Spain, and is in post production for a release in December 2009.

Fleet reopens IMAX dome

The **Reuben H. Fleet Science Center** in San Diego, CA, reopened its IMAX dome theater on Dec. 13 after three and a half months of renovations and upgrades. In addition to new seats and carpeting, the 76-foot (23-meter) dome screen was replaced with a new **Spitz** NanoSeam dome — the world's first in an IMAX theater — which appears completely seamless under projection. Improvements also included a new 16,000-watt digital sound system and a faster lens for the IMAX projector.

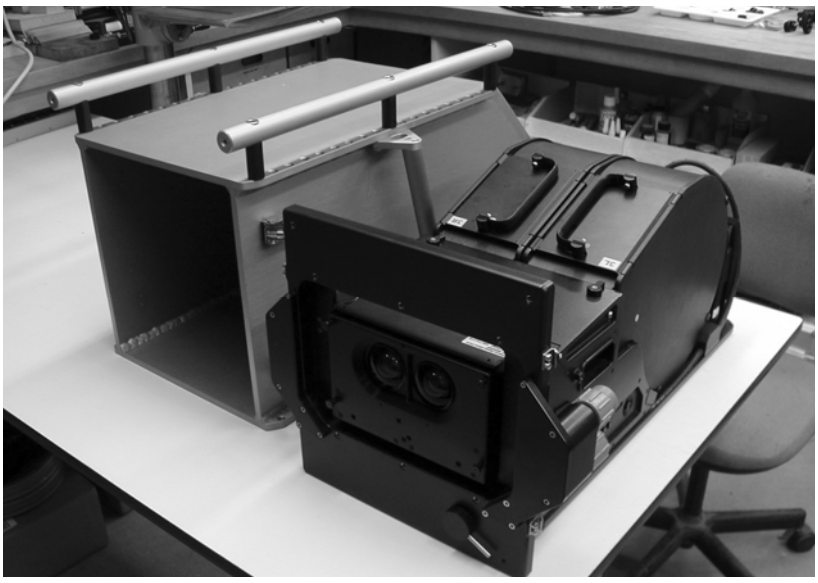
The Fleet's Space Theater was the first IMAX Dome theater in the world, opening in 1973. The current upgrade is the first of three phases. The next will see the selection and installation of a digital full-dome projection system to augment the IMAX film system. It will replace the existing **Evans & Sutherland** Digistar 2 planetarium projector, which has been in place since 2001.

The theater is reopening with three new films, ***Wild Ocean***, ***Animalopolis***, and ***Van Gogh: Brush with Genius***. The latter is a special engagement in advance of the film's official premiere in February 2009.

Gemini underwater housing

Marty Mueller of **MSM Designs** tells *LFX* that a new underwater housing he developed for his **Gemini 3D Camera** was used by **Stephen Low** to shoot for ***Ultimate Wave*** in Tahiti last summer. He says that Low "loved the run time and the ease of movement" of the camera and housing, which together weigh only 140 pounds.

The Gemini, which Mueller developed with cinematographer **Sean Phillips**, shoots two strips of 8-perf 35mm film. It has been used on several giant-screen 3D productions to date. (*See Mueller and Phillips' article in LF Examiner November 2007.*)



MSM Designs

The Gemini 3D camera and its new underwater housing.

Worldwide LF Theater Inventory

As of Dec. 1, 2008

By Manufacturer

Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		**11**
GOTO		21		1			**22**
IMAX	3	54	43	7	233	4	**344**
IWRK		19	6		17	1	**43**
KINO		1	3		3		**7**
MEGA	1	3	6	1	15		**26**
Other		7	9		3		**19**
Total	**4**	**108**	**68**	**9**	**278**	**5**	**472**

By Format and Operator Type

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

		C	CM	CT	I	Total
Africa	8/70				1	**1**
	15/70		2		1	**3**
	Total		**2**		**2**	**4**
Asia/Pac	8/70	5		5	20	**30**
	10/70			2	19	**21**
	15/70	12	17	2	26	**57**
	Total	**17**	**17**	**9**	**65**	**108**
Europe	8/70	3	6	5	10	**24**
	15/70	7	20	5	12	**44**
	Total	**10**	**26**	**10**	**22**	**68**
Middle East	8/70		1			**1**
	10/70				1	**1**
	15/70		5		2	**7**
	Total		**6**		**3**	**9**
North America	D		38			**38**
	8/70	6	6	1	25	**38**
	15/70	27	83	3	89	**202**
	Total	**33**	**127**	**4**	**11**	**278**
South America	8/70				1	**1**
	15/70	1	2		1	**4**
	Total	**1**	**2**		**2**	**5**
World	D		38			**23**
	8/70	14	13	11	57	**95**
	10/70			2	20	**22**
	15/70	47	129	10	131	**317**
	Total	**61**	**180**	**23**	**208**	**472**

By 2D / 3D

	2D	3D	Total
Africa	3	1	**4**
Asia/Pac	74	34	**108**
Europe	33	35	**68**
ME	2	7	**9**
NA	106	172	**278**
SA	2	3	**5**
Total	**220**	**252**	**472**

Bookings: December 2008 by Film

772 bookings of 101 films in 339 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
AEK	Beijing CFM	12/31/07	12/30/08
	Lucerne	9/1/08	3/1/09
	Townsville	6/28/08	6/27/09
AfricAdv	Apple Valley Imx	3/13/08	4/30/09
	Berlin CS	5/1/08	4/30/09
	Fort Lauderdale	1/18/08	12/31/08
	Lehi	10/17/08	10/16/09
	Melbourne MV	2/14/08	2/13/09
	Quebec	5/16/08	5/15/09
	Sydney WBS	2/20/08	2/13/09
	Winnipeg	10/10/08	10/9/09
AIA3D	Eilat Epic	3/1/07	3/1/09
AJ	Little Rock AEC	10/10/08	1/31/09
Alamo	San Antonio 2D		
Alaska	Killeen	11/7/08	5/6/09
ALBT	Madrid	3/5/08	3/5/09
AlienAdv	Amneville	5/1/08	4/30/09
	Hastings	9/9/08	3/2/09
Alps	Albuquerque	9/6/08	3/15/09
	Chandigarh	10/1/08	9/30/09
	Guayaquil	8/1/08	1/31/09
	Hong Kong SM	8/1/08	7/30/09
	Madrid	9/15/08	9/14/09
	Paris Geo	5/1/08	4/30/09
	Pittsburgh CSC	6/6/08	6/30/09
	Reno Fleisch	1/18/08	3/1/09
	Saint Louis SC	3/12/08	3/1/09
	Singapore SC	11/1/08	5/1/09
	Tijuana	8/1/08	9/1/09
	Victoria DCI	9/12/08	3/11/09
Amazon	Las Palmas	4/4/08	4/3/09
	Mobile	6/4/08	12/31/08
Animalop	**Louisville SC**	**11/19/08**	
	Lubbock	11/14/08	11/3/09
	San Diego RHF	12/13/08	12/13/09
	Shreveport	9/13/08	9/12/09
	Tampa MOSI	**12/5/08**	**12/4/09**
Antarc	**Portage GQT**	**11/21/08**	
Bears	**Dwingeloo**	**12/08**	**12/09**
Beavers	Dongguan STM	12/1/07	12/1/08
	Rochester MSC	4/14/07	
BP	Birmingham AL	9/6/08	3/31/09
Bugs	Edmonton Cpx	6/24/08	
	Fitchburg Ker	10/13/06	12/13/08
	Grand Blanc NCG	11/16/08	1/18/09
	Grand Rapids Cel	5/31/08	
	Melbourne MV	6/5/08	
	Moscow	9/28/07	
	Parker	8/2/08	
	Poznan CC	9/21/07	
	Raleigh	5/1/08	1/1/09
	Saint Augustine	9/28/08	5/31/09
	Sofia CC	9/21/07	
	Spokane	9/21/06	
	Tampa Cha	8/8/08	9/1/09
	Tijuana	10/30/06	
	Xalapa	8/23/08	2/27/09
CDS	**Fort Lauderdale**		**1/21/09**
	McMinnville	3/21/07	3/31/09
CRA	Cairo EMA	7/5/08	7/4/09
	Hartberg	6/2/08	6/1/09
	Laie	1/26/05	12/31/08
	Pittsburgh CSC	3/1/08	6/1/09
CV	Sydney WBS	4/1/08	3/31/09
Cyberwor	Budapest CC	4/17/08	4/30/09
D&W3D	**Apple Valley Imx**	**10/10/08**	**3/31/09**
	Berlin CS	**3/13/08**	**3/31/09**
	Boston NEA	**2/15/08**	**3/31/09**
	Chattanooga	**5/23/08**	**3/31/09**
	Chicago Imx	**10/10/08**	**3/31/09**
	Cleveland	**11/28/08**	
	Kansas City Sci	**9/5/08**	**3/31/09**
	Katowice CC	**6/13/08**	**3/31/09**
	Krakow CC	**6/13/08**	**3/31/09**
	Little Rock AEC	**11/7/08**	
	Lodz CC	**6/13/08**	**3/31/09**
	Moscow	**6/10/08**	**3/31/09**
	New Orleans	**3/14/08**	**3/31/09**
	Nuremberg	**3/13/08**	**3/31/09**
	Omaha Zoo	**2/15/08**	**3/31/09**
	Poznan CC	**6/13/08**	**3/31/09**
	Rochester Cmk	**10/10/08**	**3/31/09**
	Sinsheim	**3/13/08**	**3/31/09**
	Sydney WBS	**3/13/08**	**3/31/09**
	Virginia Beach AMSC	**2/20/08**	**3/31/09**
	Warsaw CC	**6/13/08**	**3/31/09**
	Woodridge Cmk	**10/10/08**	**3/31/09**
DarkKnig	**Monterey CA**	**10/31/08**	
	Myrtle Beach DCI	**10/31/08**	
DinoAliv	Barcelona	3/15/08	12/31/08
	Birmingham UK	**10/24/08**	
	Bradford	**5/25/08**	**5/25/09**
	Cathedral City	9/4/08	12/31/08
	Charleston WV	7/5/08	12/31/08
	Charlotte	4/9/08	3/29/09
	Dearborn	4/4/07	3/31/09
	Denver MNS	9/23/08	3/31/09
	Fort Worth	8/8/08	2/8/09
	Galveston	6/6/07	5/25/09
	Glasgow	5/2/08	5/2/09
	Hague	5/27/07	12/31/08
	Hastings	1/3/08	1/30/09
	Jackson MS	1/7/08	5/30/09
	Kurashiki	7/8/08	1/11/09
	Lodz CC	8/9/08	12/31/08
	London SM	**5/25/07**	**5/25/09**
	Madrid	3/15/08	12/31/08
	New York AMNH	5/18/07	5/1/09
	Portland OMSI	6/1/08	12/31/08
	Poznan CC	8/9/08	12/31/08
	Rochester MSC	9/15/08	3/31/09
	Seattle PSC 2	9/27/08	3/31/09
	Stockholm	5/08	5/09
	Taichung ST	6/1/08	6/1/09
	Toyohashi	11/29/08	3/31/09
	Valencia Spn	9/15/08	2/15/09
DIS	Garden City	1/1/08	12/22/08
	Toulouse	2/5/07	1/4/09
DOL	Saint Paul	3/7/08	4/6/09
Dolphins	Detroit SC	1/5/07	6/30/09
	Louisville SC	5/24/08	5/23/09
DS3D	Ahmedabad	5/15/08	5/14/09
	Boston NEA	3/3/06	12/31/08
	Branson	4/25/07	12/31/08
	Duluth	5/25/07	12/31/08
	Fort Worth	6/1/08	5/31/09
	Garden City	1/16/08	12/22/08
	Lodz CC	2/15/08	2/14/09
	London BFI	9/3/06	12/31/08
	Malaga Yel	2/1/08	1/31/09
	Moscow	5/31/06	5/31/09
	Myrtle Beach DCI	5/9/08	12/31/08
	Nuremberg	11/15/07	11/14/09
	Pittsburgh CSC	2/1/07	12/31/08
	Poitiers Imax 3D	2/1/07	1/31/09
	Sydney WBS	5/25/06	5/24/09
	Toronto OSC	1/25/08	1/17/09
	Valencia Spn	7/1/08	6/30/09
DTESS	**Albany NY Reg**	**12/12/08**	**2/09**
	Alexandria AMC	**12/12/08**	**2/09**
	Altamonte AMC	**12/12/08**	**2/09**
	Amsterdam PN	**12/12/08**	**2/09**
	Anaheim	**12/12/08**	**2/09**
	Ankara AFM	**12/12/08**	**2/09**
	Apple Valley Imx	**12/12/08**	**2/09**
	Arcadia AMC	**12/12/08**	**2/09**
	Atlantic City	**12/12/08**	**2/09**
	Augusta Reg	**12/12/08**	**2/09**
	Aventura AMC	**12/12/08**	**2/09**
	Baltimore AMC	**12/12/08**	**2/09**
	Bangkok	**12/12/08**	**2/09**
	Batavia GQT	**12/12/08**	**2/09**
	Bensalem AMC	**12/12/08**	**2/09**
	Boise Reg	**12/12/08**	**2/09**
	Brooklyn SB Reg	**12/12/08**	**2/09**
	Buenos Aires NA	**12/08**	**2/09**
	Buford Reg	**12/12/08**	**2/09**
	Burbank AMC	**12/12/08**	**2/09**
	Calgary Cpx	**12/12/08**	**2/09**
	Cathedral City	**12/12/08**	**2/09**
	Cherry Hill AMC	**12/12/08**	**2/09**
	Chicago Imx	**12/12/08**	**2/09**
	Cincinnati NA	**12/12/08**	**2/09**
	Col Springs Cmk	**12/12/08**	**2/09**
	Colleyville	**12/12/08**	**2/09**
	Columbia AMC	**12/12/08**	**2/09**
	Columbus AMC	**12/12/08**	**2/09**
	Council Bluffs Ker	**12/12/08**	**2/09**
	Cuernavaca Cmx	**12/12/08**	**2/09**
	Dallas Cmk	**12/12/08**	**2/09**
	Deer Park Reg	**12/12/08**	**2/09**
	Denver CC Reg	**12/12/08**	**2/09**
	Dublin Reg	**12/12/08**	**2/09**
	Edmonton Cpx	**12/12/08**	**2/09**
	El Dorado Hills Reg	**12/12/08**	**2/09**
	Emeryville AMC	**12/12/08**	**2/09**
	Evansville Sho	**12/12/08**	**2/09**
	Fairfield Reg	**12/12/08**	**2/09**
	Fitchburg Ker	**12/12/08**	**2/09**
	Fort Lauderdale	**12/12/08**	**2/09**
	Fort Myers Reg	**12/12/08**	**2/09**
	Fresno Reg	**12/12/08**	**2/09**
	Garden City	**12/12/08**	**2/09**
	Glasgow	**12/12/08**	**2/09**
	Gloucester Cpx	**12/12/08**	**2/09**
	Grand Blanc NCG	**12/12/08**	**2/09**
	Grand Rapids Cel	**12/12/08**	**2/09**
	Greenwich Ode	**12/12/08**	**2/09**
	Guadalajara Cpl	**12/12/08**	**2/09**
	Halifax	**12/12/08**	**2/09**
	Hamilton AMC	**12/12/08**	**2/09**
	Hampton	**12/12/08**	**2/09**
	Harrisburg	**12/12/08**	**2/09**
	Henderson Reg	**12/12/08**	**2/09**
	Hong Kong BEA	**12/12/08**	**2/09**
	Hooksett Zya	**12/12/08**	**2/09**
	Houston GP AMC	**12/12/08**	**2/09**
	Houston Reg	**12/12/08**	**2/09**
	Indianapolis Ker	**12/12/08**	**2/09**
	Irvine Reg	**12/12/08**	**2/09**
	Istanbul AFM	**12/12/08**	**2/09**

Film	Theater	Open	Close
	Jacksonville AMC	**12/12/08**	**2/09**
	Kansas City AMC	**12/12/08**	**2/09**
	King of Prussia Reg	**12/12/08**	**2/09**
	Knoxville Reg	**12/12/08**	**2/09**
	Lacey Reg	**12/12/08**	**2/09**
	Langley Cpx	**12/12/08**	**2/09**
	Lansing Cel	**12/12/08**	**2/09**
	Las Vegas Bre	**12/12/08**	**2/09**
	Las Vegas RR Reg	**12/12/08**	**2/09**
	Las Vegas SA Reg	**12/12/08**	**2/09**
	Lincolnshire Reg	**12/12/08**	**2/09**
	Little Rock DT	**12/12/08**	**2/09**
	London BFI	**12/12/08**	**2/09**
	Los Angeles CC AMC	**12/12/08**	**2/09**
	Los Angeles NA	**12/12/08**	**2/09**
	Los Angeles UC AMC	**12/12/08**	**2/09**
	Louisville NA	**12/12/08**	**2/09**
	Manchester NA	**12/12/08**	**2/09**
	Manchester Ode	**12/12/08**	**2/09**
	Manila	**12/12/08**	**2/09**
	Melbourne HCL	**12/08**	**2/09**
	Melbourne MV	**12/08**	**2/09**
	Mesa DT	**12/12/08**	**2/09**
	Mexico City Per Cpl	**12/12/08**	**2/09**
	Mexico City Uni Cpl	**12/12/08**	**2/09**
	Mississauga Cpx	**12/12/08**	**2/09**
	Monterrey Cpl	**12/12/08**	**2/09**
	Montreal Cpx	**12/12/08**	**2/09**
	Nashville Reg	**12/12/08**	**2/09**
	Natick JF	**12/12/08**	**2/09**
	New Rochelle Reg	**12/12/08**	**2/09**
	New York Emp AMC	**12/12/08**	**2/09**
	New York LS AMC	**12/12/08**	**2/09**
	Noblesville GQT	**12/12/08**	**2/09**
	Olathe AMC	**12/12/08**	**2/09**
	Ontario Reg	**12/12/08**	**2/09**
	Orange Park AMC	**12/12/08**	**2/09**
	Orlando Reg	**12/12/08**	**2/09**
	Paris Gau	**12/12/08**	**2/09**
	Perth HCL	**12/08**	**2/09**
	Philadelphia	**12/12/08**	**2/09**
	Phoenix AMC	**12/12/08**	**2/09**
	Portage GQT	**12/12/08**	**2/09**
	Providence NA	**12/12/08**	**2/09**
	Raleigh	**12/12/08**	**2/09**
	Reading JF	**12/12/08**	**2/09**
	Reading RCT	**12/12/08**	**2/09**
	Richmond Cpx	**12/12/08**	**2/09**
	Richmond SMV	**12/12/08**	**2/09**
	Rochester Cmk	**12/12/08**	**2/09**
	Saint Louis Weh	**12/12/08**	**2/09**
	Saint Petersburg Muv	**12/12/08**	**2/09**
	Saint Petersburg NA	**12/12/08**	**2/09**
	San Antonio San	**12/12/08**	**2/09**
	San Diego Reg	**12/12/08**	**2/09**
	San Francisco AMC	**12/12/08**	**2/09**
	San Jose AMC	**12/12/08**	**2/09**
	Sandy	**12/12/08**	**2/09**
	Santa Clara AMC	**12/12/08**	**2/09**
	Seattle PSC 2	**12/12/08**	**2/09**
	Seoul IPM CGV	**12/08**	**2/09**
	Simi Valley Reg	**12/12/08**	**2/09**
	Spokane	**12/12/08**	**2/09**
	Sterling Heights AMC	**12/12/08**	**2/09**
	Stockton Reg	**12/12/08**	**2/09**
	Sugar Land AMC	**12/12/08**	**2/09**
	Sydney HCL	**12/08**	**2/09**
	Taipei WVC	**12/08**	**2/09**
	Tampa AMC	**12/12/08**	**2/09**
	Tampa Cha	**12/12/08**	**2/09**
	Tarentum Cmk	**12/12/08**	**2/09**
	Tigard Reg	**12/12/08**	**2/09**
	Tomball San	**12/12/08**	**2/09**
	Toronto Cpx	**12/12/08**	**2/09**
	Torrance AMC	**12/12/08**	**2/09**
	Tukwila AMC	**12/12/08**	**2/09**
	Tulsa Cmk	**12/12/08**	**2/09**
	Virginia Beach AMC	**12/12/08**	**2/09**
	West Nyack Imx	**12/12/08**	**2/09**
	West Palm Beach Muv	**12/12/08**	**2/09**
	Westminster AMC	**12/12/08**	**2/09**
	White Plains NA	**12/12/08**	**2/09**
	Williamsville Reg	**12/12/08**	**2/09**
	Wimbledon Ode	**12/12/08**	**2/09**
	Woodbridge AMC	**12/12/08**	**2/09**
	Woodbridge Cpx	**12/12/08**	**2/09**
	Woodridge Cmk	**12/12/08**	**2/09**
	Ypsilanti NA	**12/12/08**	**2/09**
E3D	Poznan CC	10/11/05	12/08
EagleEye	**Bradford**	**11/12/08**	**12/08**
	Davenport	**11/13/08**	
	Fairfield Reg	11/5/08	12/08
	Manchester Ode	**10/17/08**	**12/4/08**
	Sacramento Imx	**11/14/08**	
	San Antonio 3D	**11/12/08**	
	Santa Clara AMC	11/08	12/08
	Stockton Reg	11/08	12/08
Everest	Al Khobar	10/1/08	9/30/09
	Madrid	7/1/08	12/31/09
	Saint Augustine	3/14/08	1/31/09
Extreme	Tampa MOSI	11/14/08	
FEOC	Toronto OP	10/1/05	12/31/08
FightPil	**Chantilly**	**12/10/04**	**10/15/09**
	Cleveland	12/5/07	12/31/08
	Corpus Christi	**2/3/05**	**10/31/09**
	Dayton	12/3/04	5/21/09
	Garden City	**12/10/04**	**10/15/09**
	McMinnville	3/21/07	3/14/09
	Pensacola	**4/10/07**	**2/1/09**
	Washington NASM	**3/11/05**	**10/09**
FMTTM	Amneville	11/1/08	10/31/09
	Baltimore MSC	10/15/08	6/09
	Bangkok	10/30/08	9/30/09
	Berlin CS	12/1/08	11/30/09
	Bogota PA	3/14/08	3/13/09
	Bradford	10/8/08	10/2/09
	Calgary TWS	11/8/08	11/7/09
	Columbus COSI	8/22/08	2/21/09
	Garden City	8/8/08	6/30/09
	Garza Garcia	8/8/08	12/1/08
	Hampton	8/8/08	12/1/08
	Houston MNS	8/21/08	1/31/09
	Hutchinson	8/8/08	12/1/08
	Jersey City	10/1/08	3/31/09
	Kansas City Sci	9/6/08	5/28/09
	Katowice CC	10/30/08	9/30/09
	Krakow CC	10/30/08	9/30/09
	Kuwait City	10/1/08	9/30/09
	Leon Exp	12/1/08	5/31/09
	Lodz CC	10/30/08	9/30/09
	London BFI	10/3/08	10/2/09
	London SM	10/3/08	10/2/09
	Lubbock	8/8/08	12/31/08
	Lucerne	12/1/08	11/30/09
	Melbourne MV	9/12/08	9/10/09
	Mexicali	**12/20/08**	**6/20/09**
	Mobile	8/8/08	2/7/09
	Montreal SC	9/30/08	1/6/09
	Moscow	8/22/08	8/21/09
	Oklahoma City	11/6/08	1/09
	Paris Geo	**10/29/08**	**12/08**
	Poznan CC	10/30/08	9/30/09
	Salt Lake City CP	8/8/08	2/7/09
	Singapore DC	**12/1/08**	**1/31/09**
	Speyer Imax	12/18/08	12/17/09
	Tampa MOSI	8/8/08	2/15/09
	Tijuana	3/9/08	12/31/08
	Warsaw CC	10/30/08	9/30/09
FOK	Kuwait City	4/17/00	4/09
FON	Chantilly	3/6/08	
	Guayaquil	3/16/07	12/31/08
	Hartberg	6/1/07	4/09
	Hibbing	3/7/08	3/7/09
	Hong Kong SM	4/1/08	3/31/09
	Nagasaki SM	12/21/08	3/31/09
	Shijiazhuang	3/1/08	2/09
	Vulcania	1/1/06	12/31/08
GC	Grand Canyon DCI	11/1/99	12/08
GCA	Atlanta FMNH	3/26/08	3/09
	Atlantic City	10/15/08	6/30/09
	Austin	3/14/08	3/09
	Berlin CS	6/1/08	5/09
	Boston NEA	6/22/08	6/09
	Branson	4/9/08	3/09
	Chattanooga	4/9/08	3/09
	Chicago MSI	5/30/08	5/09
	Davenport	4/9/08	3/09
	Denver MNS	8/4/08	8/3/09
	Des Moines	3/14/08	3/09
	Detroit SC	4/19/08	12/31/08
	Duluth	4/24/08	3/09
	Durban	3/28/08	3/09
	Edmonton TWS	6/21/08	6/09
	Fort Lauderdale	3/28/08	3/09
	Galveston	4/9/08	3/09
	Gatineau	9/26/08	9/25/09
	Hague	4/21/08	4/09
	Hampton	4/9/08	3/09
	Harrisburg	3/22/08	3/09
	Houston MNS	5/23/08	5/09
	Hutchinson	5/7/08	4/09
	Louisville SC	11/28/08	11/27/09
	Lubbock	6/6/08	6/09
	Lucerne	6/27/08	6/09
	Milwaukee	3/21/08	3/09
	Montreal SC	4/23/08	4/09
	Myrtle Beach DCI	4/9/08	3/09
	Norwalk	10/10/08	10/09
	Oklahoma City	3/18/08	3/09
	Philadelphia	7/11/08	7/09
	Phoenix ASC	4/9/08	3/09
	Portland OMSI	3/21/08	3/09
	Raleigh	4/9/08	3/09
	Regina	3/14/08	3/09
	Sacramento Imx	4/9/08	3/09
	Saint Augustine	3/14/08	3/09
	San Diego NHM	3/14/08	3/09
	Seattle PSC 2	4/9/08	3/09
	Shreveport	6/14/08	6/09
	Singapore SC	5/1/08	4/09
	Sinsheim	6/1/08	5/09
	Sudbury	9/2/08	9/09
	Taipei AM	9/28/08	9/27/09
	Tampa MOSI	5/2/08	5/09
	Tempe Imx	3/21/08	3/09
	Vancouver TWS	4/9/08	3/09
	Winnipeg	5/1/08	3/09
GP	Boston MOS	10/08	2/09
	Richmond SMV	11/1/08	1/4/09
Greece	Charlotte	7/11/08	7/14/09
	Norwalk	6/15/07	12/14/08
	San Antonio 2D	12/15/07	12/15/08
HappyFee	**Hutchinson**	**11/28/08**	**1/1/09**
HaunCast	Berlin CS	4/5/01	12/08
	Eilat Epic	4/4/04	12/31/08
	Krakow CC	10/1/07	12/31/08
	Madrid	6/12/02	12/08
	Moscow	1/1/04	12/08
	Nuremberg	5/28/03	12/31/08
HC	Huntsville	8/22/07	12/31/08
HCBTD	San Simeon DCI	8/17/96	
HeartLan	**Winnipeg**	**5/28/08**	
HOTB	Baton Rouge	3/1/08	2/28/09
	Hague	6/15/07	9/30/09
	Memphis Pink	8/12/08	5/25/09
	Myrtle Beach DCI	8/19/08	8/18/09
	Paris Geo	1/16/08	1/15/09
HumanBod	Hartberg	4/08	4/09
IN	**Portage GQT**	**11/5/08**	
India	**Mexicali**	**9/12/08**	**12/08**
ITD	Kiev KT	4/1/08	3/31/09

Film	Theater	Open	Close
	Nanjing YSTC	2/1/08	1/31/09
	Riccione	3/8/08	3/1/10
JGWC	Charleston WV	11/7/08	3/6/09
JIAC	Dallas MNS	10/20/08	3/6/09
	Erie	7/1/08	5/1/09
	Vancouver TWS	12/5/08	3/12/09
Kilimanj	Tampa MOSI	9/26/08	
L&C	Nanchang	5/1/08	
	Saint Louis Arch	1/2/08	1/5/09
	Yellowstone	6/15/02	12/08
LBC	Atlanta FMNH	11/27/08	1/4/09
	Austin	11/28/08	1/4/09
	Chattanooga	11/21/08	1/6/09
	Fort Lauderdale	11/27/08	1/4/09
	Galveston	11/21/08	12/31/08
	Garden City	11/15/08	1/6/09
	Hampton	11/27/08	1/4/09
	Harrisburg	11/15/08	1/4/09
	Louisville SC	11/15/08	1/6/09
	Lubbock	11/15/08	1/5/09
	Mexico City Pap	12/1/08	1/31/09
	Norwalk	11/24/08	1/4/09
	Omaha Zoo	11/21/08	1/4/09
	Singapore DC	11/13/08	12/31/08
	Tijuana	11/15/08	1/15/09
	Toronto OSC	11/15/08	1/6/09
	Vancouver TWS	12/1/08	4/6/09
LivingSe	Calgary TWS	3/14/08	3/14/09
	Cocoa	2/1/08	1/30/09
	Memphis Pink	8/12/08	5/25/09
LOLL	Loch Lomond	7/24/02	
Madagasc	Albany NY Reg	11/7/08	12/08
	Alexandria AMC	11/7/08	12/08
	Altamonte AMC	11/7/08	12/08
	Amsterdam PN	11/7/08	12/08
	Anaheim	11/7/08	12/08
	Apple Valley Imx	11/7/08	12/08
	Arcadia AMC	**11/26/08**	**12/08**
	Atlantic City	11/7/08	12/08
	Augusta Reg	11/7/08	12/08
	Aventura AMC	11/7/08	12/08
	Baltimore AMC	11/7/08	12/08
	Baltimore MSC	11/7/08	12/08
	Batavia GQT	11/7/08	12/08
	Bensalem AMC	11/7/08	12/08
	Birmingham UK	**11/29/08**	**1/09**
	Boise Reg	11/7/08	12/08
	Bradford	**11/29/08**	**1/09**
	Brooklyn SB Reg	11/7/08	12/08
	Buenos Aires NA	11/7/08	12/08
	Buford Reg	11/7/08	12/08
	Burbank AMC	11/7/08	12/08
	Calgary Cpx	11/7/08	12/08
	Cathedral City	11/7/08	12/08
	Chantilly	11/7/08	12/08
	Charlotte	**11/26/08**	**12/08**
	Cherry Hill AMC	11/7/08	12/08
	Chicago Imx	11/7/08	12/08
	Cincinnati NA	11/7/08	12/08
	Col Springs Cmk	11/7/08	12/08
	Colleyville	11/7/08	12/08
	Columbia AMC	11/7/08	12/08
	Columbus AMC	**11/7/08**	
	Dallas Cmk	11/7/08	12/08
	Dearborn	11/7/08	12/08
	Deer Park Reg	11/7/08	12/08
	Denver CC Reg	11/7/08	12/08
	Des Moines	11/7/08	12/08
	Dubai IBSM	11/7/08	12/08
	Dublin Reg	11/7/08	12/08
	Edmonton Cpx	11/7/08	12/08
	El Dorado Hills Reg	11/7/08	12/08
	Emeryville AMC	11/7/08	12/08
	Evansville Sho	11/7/08	12/08
	Fairfield Reg	11/7/08	12/08
	Fitchburg Ker	**12/10/08**	**1/09**
	Fort Lauderdale	**12/21/08**	**12/08**
	Fort Myers Reg	11/7/08	12/08
	Fresno Reg	11/7/08	12/08
	Garden City	11/7/08	12/08
	Glasgow	**11/29/08**	**12/08**
	Gloucester Cpx	11/7/08	12/08
	Grand Blanc NCG	11/7/08	12/08
	Grand Rapids Cel	11/7/08	12/08
	Greenwich Ode	**12/4/08**	**1/09**
	Guatemala City Alb	11/7/08	12/08
	Guayaquil	11/7/08	12/08
	Halifax	11/7/08	12/08
	Hamilton AMC	11/7/08	12/08
	Hampton	11/7/08	12/08
	Harrisburg	11/7/08	12/08
	Henderson Reg	11/08	12/08
	Hooksett Zya	11/7/08	12/08
	Houston GP AMC	11/7/08	12/08
	Houston MNS	**11/26/08**	**1/09**
	Houston Reg	11/7/08	12/08
	Indianapolis Ker	**12/10/08**	**1/09**
	Irvine Reg	11/7/08	12/08
	Jacksonville AMC	11/7/08	12/08
	Kansas City AMC	11/7/08	12/08
	King of Prussia Reg	11/7/08	12/08
	Knoxville Reg	11/7/08	12/08
	Lacey Reg	11/7/08	12/08
	Langley Cpx	11/7/08	12/08
	Lansing Cel	11/7/08	12/08
	Las Vegas Bre	11/7/08	12/08
	Las Vegas RR Reg	11/7/08	12/08
	Las Vegas SA Reg	**11/19/08**	**12/08**
	Lincolnshire Reg	11/7/08	12/08
	Little Rock DT	11/7/08	12/08
	London BFI	**11/29/08**	**1/09**
	Los Angeles CC AMC	11/7/08	12/08
	Los Angeles NA	11/7/08	12/08
	Los Angeles UC AMC	11/7/08	12/08
	Louisville NA	11/7/08	12/08
	Manchester NA	11/7/08	12/08
	Manchester Ode	**11/29/08**	**1/09**
	Manila	11/7/08	12/08
	Mesa DT	11/7/08	12/08
	Mississauga Cpx	11/7/08	12/08
	Montreal Cpx	11/7/08	12/08
	Nashville Reg	11/7/08	12/08
	Natick JF	11/7/08	12/08
	New Rochelle Reg	11/7/08	12/08
	New York Emp AMC	11/7/08	12/08
	New York LS AMC	11/7/08	12/08
	Noblesville GQT	11/7/08	12/08
	Norwalk	**12/19/08**	
	Olathe AMC	**11/7/08**	
	Ontario Reg	11/7/08	12/08
	Orange Park AMC	11/7/08	12/08
	Orlando Reg	11/7/08	12/08
	Philadelphia	11/7/08	12/08
	Phoenix AMC	11/7/08	12/08
	Portage GQT	11/7/08	12/08
	Providence Imx	**11/7/08**	
	Providence NA	11/7/08	12/08
	Quebec	11/7/08	12/08
	Raleigh	11/7/08	12/08
	Reading JF	11/7/08	12/08
	Reading RCT	11/7/08	12/08
	Richmond Cpx	11/7/08	12/08
	Richmond SMV	11/7/08	12/11/08
	Sacramento Imx	**12/5/08**	
	Saint Augustine	11/7/08	12/08
	Saint Louis Weh	11/7/08	12/08
	Saint Petersburg Muv	**11/14/08**	
	San Antonio San	11/7/08	12/08
	San Diego Reg	11/7/08	12/08
	San Francisco AMC	11/7/08	12/08
	San Jose AMC	11/7/08	12/08
	Sandy	11/7/08	12/08
	Seattle PSC 2	**11/14/08**	**12/08**
	Simi Valley Reg	**11/12/08**	**12/08**
	Spokane	11/7/08	12/08
	Sterling Heights AMC	**11/7/08**	
	Stockton Reg	11/7/08	12/08
	Sugar Land AMC	11/7/08	12/08
	Tampa AMC	11/7/08	12/08
	Tampa Cha	11/7/08	12/08
	Tampa MOSI	**12/15/08**	**2/09**
	Tigard Reg	11/7/08	12/08
	Tomball San	11/7/08	12/08
	Toronto Cpx	11/7/08	12/08
	Torrance AMC	11/7/08	12/08
	Tukwila AMC	**11/12/08**	
	Tulsa Cmk	11/7/08	12/08
	Virginia Beach AMC	11/7/08	12/08
	West Nyack Imx	11/7/08	12/08
	West Palm Beach Muv	11/7/08	12/08
	Westminster AMC	11/7/08	12/08
	White Plains NA	11/7/08	12/08
	Williamsville Reg	**11/7/08**	
	Wimbledon Ode	**12/10/08**	**1/09**
	Woodbridge AMC	11/7/08	12/08
	Woodbridge Cpx	11/7/08	12/08
	Woodridge Cmk	11/7/08	12/08
	Ypsilanti NA	11/7/08	12/08
MOE	Boston MOS	7/1/06	12/31/08
	Penrith	3/20/08	3/20/09
	Toronto OP	1/1/07	12/31/08
MOF	Pensacola	11/8/96	
MOTGL	Cleveland	7/21/08	
	Detroit SC	7/31/08	6/09
	Milwaukee	**6/13/08**	**3/31/09**
	Saint Louis SC	**9/19/08**	**3/19/09**
	Saint Paul	**9/12/08**	**1/8/09**
	Sudbury	5/5/08	
	Toronto OSC	**5/9/08**	**12/31/09**
MOTN	Chandigarh	10/1/08	9/30/09
	Davenport	8/15/08	1/9/09
	Hampton	3/7/08	3/15/09
	Norwalk	7/1/08	6/30/09
	Seattle PSC 1	10/1/08	9/15/09
Mummie3D	**Kuwait City**	**6/19/08**	**6/12/09**
	London SM	3/21/08	3/21/09
	Moscow	**12/10/08**	**6/12/09**
	San Antonio 3D	3/14/08	3/14/09
Mummies	Alamogordo	7/14/08	2/1/09
	Berlin CS	10/21/08	2/15/09
	Bogota Mal	9/1/08	9/1/09
	Charlotte	1/18/08	12/31/08
	Cleveland	7/12/08	12/12/08
	Detroit SC	1/16/08	12/31/08
	Fort Worth	8/8/08	2/8/09
	Gatineau	12/18/08	5/3/09
	Lubbock	10/10/08	4/10/09
	Memphis Pink	11/15/08	11/13/09
	Nuremberg	8/8/08	12/31/08
	Osaka Sun	9/2/08	3/6/09
	Pittsburgh CSC	8/29/08	8/29/09
	Portland OMSI	5/15/08	12/31/08
	Prague CC	6/18/08	12/18/08
	Sioux Falls	10/15/08	12/31/08
	Spokane	10/15/08	12/31/08
	Stockholm	5/08	5/09
	Tijuana	9/1/08	3/31/09
	Zion	6/1/08	12/31/08
MysticInd	Batavia GQT	6/14/08	12/31/08
	Philadelphia	**11/4/08**	**3/15/09**
	Syracuse	9/20/08	4/30/09
NASCAR	**Salt Lake City CP**	**11/28/08**	
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
OO	Bristol	2/16/08	2/16/09
	San Diego NHM	**3/31/01**	**12/09**
	Shijiazhuang	2/1/08	2/1/10
	Syracuse	2/15/08	2/14/09
	Tijuana	10/18/01	12/31/08
OW3D	Eilat Epic	4/4/04	12/31/08

Film	Theater	Open	Close
	Guadalajara Cpl	9/12/08	12/31/08
	Krakow CC	**5/18/07**	**3/31/09**
	Kuala Lumpur Di	8/30/07	12/31/08
	Moscow	10/9/04	12/31/08
	Nuremberg	**7/29/04**	**3/31/09**
	Prague CC	**1/19/08**	**3/31/09**
Ozarks	Branson	1/93	12/08
PolarExp	**Jersey City**	**11/28/08**	**1/3/09**
	McMinnville	**11/21/08**	**1/4/09**
	Monterey CA	**11/21/08**	
	Noblesville GQT	**11/5/08**	
	Raleigh	**11/28/08**	**1/09**
Pulse	Jackson MS	10/14/08	4/26/09
Rheged	Penrith	7/1/00	
Roar	Des Moines	4/2/08	3/31/09
	Hartberg	1/1/08	12/31/08
ROF	Alexandria BA	1/1/08	12/31/08
SAL	**Sudbury**	**12/5/08**	
SeaMonst	Athens Eug	11/1/08	10/31/09
	Baltimore MSC	2/1/08	6/30/09
	Bangkok	3/15/08	3/15/09
	Bucharest CC	12/08	12/09
	Budapest CC	12/08	12/09
	Calgary TWS	12/15/07	12/31/08
	Hastings	3/3/08	5/31/09
	Jersey City	7/1/08	6/30/09
	Las Vegas Lux	10/31/07	12/31/08
	London SM	10/26/07	10/20/09
	Matsusaka	9/5/08	12/31/08
	Mexico City Pap	5/13/08	1/12/09
	Monterey CA	1/1/08	12/31/08
	Myrtle Beach DCI	4/9/08	2/1/09
	Nuremberg	12/1/07	12/1/08
	Osaka Sci	6/1/08	5/30/09
	Philadelphia	10/10/07	12/31/08
	Quebec	6/15/08	5/30/09
	San Jose Tech	4/4/08	3/31/09
	Sofia CC	12/08	12/09
	Stockholm	5/16/08	5/16/09
	Taichung ST	1/1/08	12/31/08
Sharks3D	Barakaldo Yel	2/1/08	12/31/08
	Barcelona	**1/17/07**	**3/31/09**
	Galveston	5/31/08	12/31/08
	Lodz CC	9/9/07	12/31/08
	London SM	**10/27/07**	
	Madrid	9/10/06	12/31/08
	Nuremberg	3/24/05	12/31/08
	Regina	**7/1/08**	**3/31/09**
	Sofia CC	**2/1/08**	**3/31/09**
	Virginia Beach AMSC	6/1/08	12/31/08
SI	Harbin	12/15/08	12/14/09
SM3	West Palm Beach Muv	9/14/07	9/22
SOLOE	Nanjing YSTC	2/1/08	1/31/09
SpaceSta	**Fresno Reg**	**12/3/08**	
	Kiev KT	4/1/08	3/31/09
	Toulouse	5/10/05	1/09
SU	Dayton	9/30/08	9/30/09
SVTS	**Batavia GQT**	**11/19/08**	
	Myrtle Beach DCI	**1/2/08**	
	Niagara Can DCI	**11/26/08**	
ToFly	Warner Robins	7/92	
	Washington NASM	7/1/76	
TR	Guayaquil	3/08	12/08
Trex	Harbin	12/15/07	12/14/08
TRF	Calgary TWS	6/1/08	5/31/09
VanGogh	**San Diego RHF**	**12/13/08**	**3/09**
VOTDS	Killeen	8/1/08	2/1/09
	San Antonio 2D	1/1/08	
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
Whales	Albany GA	2/22/08	2/22/09
WildOcea	Atlanta FMNH	7/19/08	1/19/09
	Austin	9/27/08	3/27/09
	Boston MOS	8/1/08	1/31/09
	Boston NEA	10/14/08	6/30/09
	Durban	6/5/08	12/5/08
	Galveston	5/23/08	5/23/09
	Gatineau	6/27/08	12/31/08
	Hutchinson	**11/26/08**	**6/30/09**
	Jakarta	5/31/08	12/31/08
	Kansas City Sci	3/7/08	12/31/08
	Lehi	6/6/08	6/30/09
	Los Angeles CSC	8/15/08	
	Melbourne MV	6/19/08	12/31/08
	Montreal SC	9/10/08	4/30/09
	Omaha Zoo	3/21/08	3/21/09
	Philadelphia	5/21/08	12/31/08
	Pittsburgh CSC	6/13/08	6/13/09
	Portland OMSI	9/26/08	4/30/09
	Raleigh	7/4/08	1/31/09
	Sacramento Imx	11/1/08	3/19/09
	Saint Augustine	9/10/08	3/31/09
	San Diego RHF	**12/13/08**	**5/26/09**
	Singapore SC	9/1/08	2/28/09
	Taichung ST	**12/20/08**	**12/31/09**
	Vancouver Imx	10/12/08	3/30/09
WOC	Poitiers Imax 3D	2/1/08	2/28/09
Wolves	Yellowstone	4/4/07	12/3/08
WS3D	Amneville	6/1/08	5/31/09
	Birmingham UK	7/2/05	12/31/08
	Copenhagen	5/1/07	12/31/08
	Katowice CC	9/1/07	12/08
	London BFI	5/20/05	12/31/08
	Sofia CC	5/1/06	12/31/08
	Warsaw CC	9/1/07	12/08
WTW	Guayaquil	2/1/08	2/1/09
	Kagoshima	10/1/08	12/31/08
	Regina	2/8/08	2/09
ZionCany	Zion	5/24/94	

December 2008 by Theater

Theater	Film	Open	Close
Ahmedabad	DS3D	5/15/08	5/14/09
Al Khobar	Everest	10/1/08	9/30/09
Alamogordo	Mummies	7/14/08	2/1/09
Albany GA	Whales	2/22/08	2/22/09
Albany NY Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Albuquerque	Alps	9/6/08	3/15/09
Alexandria AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Alexandria BA	ROF	1/1/08	12/31/08
Altamonte AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Amneville	AlienAdv	5/1/08	4/30/09
	FMTTM	11/1/08	10/31/09
	WS3D	6/1/08	5/31/09
Amsterdam PN	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Anaheim	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Ankara AFM	**DTESS**	**12/12/08**	**2/09**
Apple Valley Imx	AfricAdv	3/13/08	4/30/09
	D&W3D	**10/10/08**	**3/31/09**
	DTESS	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Arcadia AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	**11/26/08**	**12/08**
Athens Eug	SeaMonst	11/1/08	10/31/09
Atlanta FMNH	GCA	3/26/08	3/09
	LBC	11/27/08	1/4/09
	WildOcea	7/19/08	1/19/09
Atlantic City	**DTESS**	**12/12/08**	**2/09**
	GCA	10/15/08	6/30/09
	Madagasc	11/7/08	12/08
Augusta Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Austin	GCA	3/14/08	3/09
	LBC	11/28/08	1/4/09
	WildOcea	9/27/08	3/27/09
Aventura AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Baltimore AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Baltimore MSC	FMTTM	10/15/08	6/09
	Madagasc	11/7/08	12/08
	SeaMonst	2/1/08	6/30/09
Bangkok	**DTESS**	**12/12/08**	**2/09**
	FMTTM	10/30/08	9/30/09
	SeaMonst	3/15/08	3/15/09
Barakaldo Yel	Sharks3D	2/1/08	12/31/08
Barcelona	DinoAliv	3/15/08	12/31/08
	Sharks3D	**1/17/07**	**3/31/09**
Batavia GQT	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
	MysticInd	6/14/08	12/31/08
	SVTS	**11/19/08**	
Baton Rouge	HOTB	3/1/08	2/28/09
Beijing CFM	AEK	12/31/07	12/30/08
Bensalem AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Berlin CS	AfricAdv	5/1/08	4/30/09
	D&W3D	**3/13/08**	**3/31/09**
	FMTTM	12/1/08	11/30/09
	GCA	6/1/08	5/09
	HaunCast	4/5/01	12/08
	Mummies	10/21/08	2/15/09
Birmingham AL	BP	9/6/08	3/31/09
Birmingham UK	**DinoAliv**	**10/24/08**	
	Madagasc	**11/29/08**	**1/09**
	WS3D	7/2/05	12/31/08
Bogota Mal	Mummies	9/1/08	9/1/09
Bogota PA	FMTTM	3/14/08	3/13/09
Boise Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Boston MOS	GP	10/08	2/09
	MOE	7/1/06	12/31/08
	WildOcea	8/1/08	1/31/09
Boston NEA	**D&W3D**	**2/15/08**	**3/31/09**
	DS3D	3/3/06	12/31/08
	GCA	6/22/08	6/09
	WildOcea	10/14/08	6/30/09
Bradford	**DinoAliv**	**5/25/08**	**5/25/09**
	EagleEye	**11/12/08**	**12/08**
	FMTTM	10/8/08	10/2/09
	Madagasc	**11/29/08**	**1/09**
Branson	DS3D	4/25/07	12/31/08
	GCA	4/9/08	3/09
	Ozarks	1/93	12/08
Bristol	OO	2/16/08	2/16/09
Brooklyn SB Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Bucharest CC	SeaMonst	12/08	12/09
Budapest CC	Cyberwor	4/17/08	4/30/09
	SeaMonst	12/08	12/09
Buenos Aires NA	**DTESS**	**12/08**	**2/09**
	Madagasc	11/7/08	12/08
Buford Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Burbank AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08

Theater	Film	Open	Close
Cairo EMA	CRA	7/5/08	7/4/09
Calgary Cpx	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Calgary TWS	FMTTM	11/8/08	11/7/09
	LivingSe	3/14/08	3/14/09
	SeaMonst	12/15/07	12/31/08
	TRF	6/1/08	5/31/09
Cathedral City	DinoAliv	9/4/08	12/31/08
	DTESS	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Chandigarh	Alps	10/1/08	9/30/09
	MOTN	10/1/08	9/30/09
Chantilly	**FightPil**	**12/10/04**	**10/15/09**
	FON	3/6/08	
	Madagasc	11/7/08	12/08
Charleston WV	DinoAliv	7/5/08	12/31/08
	JGWC	11/7/08	3/6/09
Charlotte	DinoAliv	4/9/08	3/29/09
	Greece	7/11/08	7/14/09
	Madagasc	**11/26/08**	**12/08**
	Mummies	1/18/08	12/31/08
Chattanooga	**D&W3D**	**5/23/08**	**3/31/09**
	GCA	4/9/08	3/09
	LBC	11/21/08	1/6/09
Cherry Hill AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Chicago Imx	**D&W3D**	**10/10/08**	**3/31/09**
	DTESS	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Chicago MSI	GCA	5/30/08	5/09
Cincinnati NA	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Cleveland	**D&W3D**	**11/28/08**	
	FightPil	12/5/07	12/31/08
	MOTGL	7/21/08	
	Mummies	7/12/08	12/12/08
Cocoa	LivingSe	2/1/08	1/30/09
Col Springs Cmk	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Colleyville	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Columbia AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Columbus AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	**11/7/08**	
Columbus COSI	FMTTM	8/22/08	2/21/09
Copenhagen	WS3D	5/1/07	12/31/08
Corpus Christi	**FightPil**	**2/3/05**	**10/31/09**
Council Bluffs Ker	**DTESS**	**12/12/08**	**2/09**
Cuernavaca Cmx	**DTESS**	**12/12/08**	**2/09**
Dallas Cmk	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Dallas MNS	JIAC	10/20/08	3/6/09
Davenport	**EagleEye**	**11/13/08**	
	GCA	4/9/08	3/09
	MOTN	8/15/08	1/9/09
Dayton	FightPil	12/3/04	5/21/09
	SU	9/30/08	9/30/09
Dearborn	DinoAliv	4/4/07	3/31/09
	Madagasc	11/7/08	12/08
Deer Park Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Denver CC Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Denver MNS	DinoAliv	9/23/08	3/31/09
	GCA	8/4/08	8/3/09
Des Moines	GCA	3/14/08	3/09
	Madagasc	11/7/08	12/08
	Roar	4/2/08	3/31/09
Detroit SC	Dolphins	1/5/07	6/30/09
	GCA	4/19/08	12/31/08
	MOTGL	7/31/08	6/09
	Mummies	1/16/08	12/31/08
Dongguan STM	Beavers	12/1/07	12/1/08
Dubai IBSM	Madagasc	11/7/08	12/08
Dublin Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Duluth	DS3D	5/25/07	12/31/08
	GCA	4/24/08	3/09
Durban	GCA	3/28/08	3/09
	WildOcea	6/5/08	12/5/08
Dwingeloo	**Bears**	**12/08**	**12/09**
Edmonton Cpx	Bugs	6/24/08	
	DTESS	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Edmonton TWS	GCA	6/21/08	6/09
Eilat Epic	AIA3D	3/1/07	3/1/09
	HaunCast	4/4/04	12/31/08
	OW3D	4/4/04	12/31/08
El Dorado Hills Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Emeryville AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Erie	JIAC	7/1/08	5/1/09
Evansville Sho	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Fairfield Reg	**DTESS**	**12/12/08**	**2/09**
	EagleEye	11/5/08	12/08
	Madagasc	11/7/08	12/08
Fitchburg Ker	Bugs	10/13/06	12/13/08
	DTESS	**12/12/08**	**2/09**
	Madagasc	**12/10/08**	**1/09**
Fort Lauderdale	AfricAdv	1/18/08	12/31/08
	CDS		**1/21/09**
	DTESS	**12/12/08**	**2/09**
	GCA	3/28/08	3/09
	LBC	11/27/08	1/4/09
	Madagasc	**12/21/08**	**12/08**
Fort Myers Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Fort Worth	DinoAliv	8/8/08	2/8/09
	DS3D	6/1/08	5/31/09
	Mummies	8/8/08	2/8/09
Fresno Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
	SpaceSta	**12/3/08**	
Galveston	DinoAliv	6/6/07	5/25/09
	GCA	4/9/08	3/09
	LBC	11/21/08	12/31/08
	Sharks3D	5/31/08	12/31/08
	WildOcea	5/23/08	5/23/09
Garden City	DIS	1/1/08	12/22/08
	DS3D	1/16/08	12/22/08
	DTESS	**12/12/08**	**2/09**
	FightPil	**12/10/04**	**10/15/09**
	FMTTM	8/8/08	6/30/09
	LBC	11/15/08	1/6/09
	Madagasc	11/7/08	12/08
Garza Garcia	FMTTM	8/8/08	12/1/08
Gatineau	GCA	9/26/08	9/25/09
	Mummies	12/18/08	5/3/09
	WildOcea	6/27/08	12/31/08
Glasgow	DinoAliv	5/2/08	5/2/09
	DTESS	**12/12/08**	**2/09**
	Madagasc	**11/29/08**	**12/08**
Gloucester Cpx	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Grand Blanc NCG	Bugs	11/16/08	1/18/09
	DTESS	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Grand Canyon DCI	GC	11/1/99	12/08
Grand Rapids Cel	Bugs	5/31/08	
	DTESS	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Greenwich Ode	**DTESS**	**12/12/08**	**2/09**
	Madagasc	**12/4/08**	**1/09**
Guadalajara Cpl	**DTESS**	**12/12/08**	**2/09**
	OW3D	9/12/08	12/31/08
Guatemala City Alb	Madagasc	11/7/08	12/08
Guayaquil	Alps	8/1/08	1/31/09
	FON	3/16/07	12/31/08
	Madagasc	11/7/08	12/08
	TR	3/08	12/08
	WTW	2/1/08	2/1/09
Hague	DinoAliv	5/27/07	12/31/08
	GCA	4/21/08	4/09
	HOTB	6/15/07	9/30/09
Halifax	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Hamilton AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Hampton	**DTESS**	**12/12/08**	**2/09**
	FMTTM	8/8/08	12/1/08
	GCA	4/9/08	3/09
	LBC	11/27/08	1/4/09
	Madagasc	11/7/08	12/08
	MOTN	3/7/08	3/15/09
Harbin	SI	12/15/08	12/14/09
	Trex	12/15/07	12/14/08
Harrisburg	**DTESS**	**12/12/08**	**2/09**
	GCA	3/22/08	3/09
	LBC	11/15/08	1/4/09
	Madagasc	11/7/08	12/08
Hartberg	CRA	6/2/08	6/1/09
	FON	6/1/07	4/09
	HumanBod	4/08	4/09
	Roar	1/1/08	12/31/08
Hastings	AlienAdv	9/9/08	3/2/09
	DinoAliv	1/3/08	1/30/09
	SeaMonst	3/3/08	5/31/09
Henderson Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/08	12/08
Hibbing	FON	3/7/08	3/7/09
Hong Kong BEA	**DTESS**	**12/12/08**	**2/09**
Hong Kong SM	Alps	8/1/08	7/30/09
	FON	4/1/08	3/31/09
Hooksett Zya	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Houston GP AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Houston MNS	FMTTM	8/21/08	1/31/09
	GCA	5/23/08	5/09
	Madagasc	**11/26/08**	**1/09**
Houston Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Huntsville	HC	8/22/07	12/31/08
Hutchinson	FMTTM	8/8/08	12/1/08
	GCA	5/7/08	4/09
	HappyFee	**11/28/08**	**1/1/09**
	WildOcea	**11/26/08**	**6/30/09**
Indianapolis Ker	**DTESS**	**12/12/08**	**2/09**
	Madagasc	**12/10/08**	**1/09**
Irvine Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Istanbul AFM	**DTESS**	**12/12/08**	**2/09**
Jackson MS	DinoAliv	1/7/08	5/30/09
	Pulse	10/14/08	4/26/09
Jacksonville AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Jakarta	WildOcea	5/31/08	12/31/08
Jersey City	FMTTM	10/1/08	3/31/09
	PolarExp	**11/28/08**	**1/3/09**
	SeaMonst	7/1/08	6/30/09
Kagoshima	WTW	10/1/08	12/31/08
Kansas City AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Kansas City Sci	**D&W3D**	**9/5/08**	**3/31/09**
	FMTTM	9/6/08	5/28/09
	WildOcea	3/7/08	12/31/08
Katoomba	WATE	6/1/97	
Katowice CC	**D&W3D**	**6/13/08**	**3/31/09**
	FMTTM	10/30/08	9/30/09
	WS3D	9/1/07	12/08
Kiev KT	ITD	4/1/08	3/31/09
	SpaceSta	4/1/08	3/31/09

Theater	Film	Open	Close
Killeen	Alaska	11/7/08	5/6/09
	VOTDS	8/1/08	2/1/09
King of Prussia Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Knoxville Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Krakow CC	**D&W3D**	**6/13/08**	**3/31/09**
	FMTTM	10/30/08	9/30/09
	HaunCast	10/1/07	12/31/08
	OW3D	**5/18/07**	**3/31/09**
Kuala Lumpur Di	OW3D	8/30/07	12/31/08
Kurashiki	DinoAliv	7/8/08	1/11/09
Kuwait City	FMTTM	10/1/08	9/30/09
	FOK	4/17/00	4/09
	Mummie3D	**6/19/08**	**6/12/09**
Lacey Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Laie	CRA	1/26/05	12/31/08
Langley Cpx	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Lansing Cel	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Las Palmas	Amazon	4/4/08	4/3/09
Las Vegas Bre	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Las Vegas Lux	SeaMonst	10/31/07	12/31/08
Las Vegas RR Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Las Vegas SA Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	**11/19/08**	**12/08**
Lehi	AfricAdv	10/17/08	10/16/09
	WildOcea	6/6/08	6/30/09
Leon Exp	FMTTM	12/1/08	5/31/09
Lincolnshire Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Little Rock AEC	AJ	10/10/08	1/31/09
	D&W3D	**11/7/08**	
Little Rock DT	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Loch Lomond	LOLL	7/24/02	
Lodz CC	**D&W3D**	**6/13/08**	**3/31/09**
	DinoAliv	8/9/08	12/31/08
	DS3D	2/15/08	2/14/09
	FMTTM	10/30/08	9/30/09
	Sharks3D	9/9/07	12/31/08
London BFI	DS3D	9/3/06	12/31/08
	DTESS	**12/12/08**	**2/09**
	FMTTM	10/3/08	10/2/09
	Madagasc	**11/29/08**	**1/09**
	WS3D	5/20/05	12/31/08
London SM	**DinoAliv**	**5/25/07**	**5/25/09**
	FMTTM	10/3/08	10/2/09
	Mummie3D	3/21/08	3/21/09
	SeaMonst	10/26/07	10/20/09
	Sharks3D	**10/27/07**	
Los Angeles CC AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Los Angeles CSC	WildOcea	8/15/08	
Los Angeles NA	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Los Angeles UC AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Louisville NA	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Louisville SC	**Animalop**	**11/19/08**	
	Dolphins	5/24/08	5/23/09
	GCA	11/28/08	11/27/09
	LBC	11/15/08	1/6/09
Lubbock	Animalop	11/14/08	11/3/09
	FMTTM	8/8/08	12/31/08
	GCA	6/6/08	6/09
	LBC	11/15/08	1/5/09
	Mummies	10/10/08	4/10/09
Lucerne	AEK	9/1/08	3/1/09
	FMTTM	12/1/08	11/30/09
	GCA	6/27/08	6/09
Madrid	ALBT	3/5/08	3/5/09
	Alps	9/15/08	9/14/09
	DinoAliv	3/15/08	12/31/08
	Everest	7/1/08	12/31/09
	HaunCast	6/12/02	12/08
	Sharks3D	9/10/06	12/31/08
Malaga Yel	DS3D	2/1/08	1/31/09
Manchester NA	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Manchester Ode	**DTESS**	**12/12/08**	**2/09**
	EagleEye	**10/17/08**	**12/4/08**
	Madagasc	**11/29/08**	**1/09**
Manila	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Matsusaka	SeaMonst	9/5/08	12/31/08
McMinnville	CDS	3/21/07	3/31/09
	FightPil	3/21/07	3/14/09
	PolarExp	**11/21/08**	**1/4/09**
Melbourne HCL	**DTESS**	**12/08**	**2/09**
Melbourne MV	AfricAdv	2/14/08	2/13/09
	Bugs	6/5/08	
	DTESS	**12/08**	**2/09**
	FMTTM	9/12/08	9/10/09
	WildOcea	6/19/08	12/31/08
Memphis Pink	HOTB	8/12/08	5/25/09
	LivingSe	8/12/08	5/25/09
	Mummies	11/15/08	11/13/09
Mesa DT	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Mexicali	**FMTTM**	**12/20/08**	**6/20/09**
	India	**9/12/08**	**12/08**
Mexico City Pap	LBC	12/1/08	1/31/09
	SeaMonst	5/13/08	1/12/09
Mexico City Per Cpl	**DTESS**	**12/12/08**	**2/09**
Mexico City Uni Cpl	**DTESS**	**12/12/08**	**2/09**
Milwaukee	GCA	3/21/08	3/09
	MOTGL	**6/13/08**	**3/31/09**
Mississauga Cpx	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Mobile	Amazon	6/4/08	12/31/08
	FMTTM	8/8/08	2/7/09
Monterey CA	**DarkKnig**	**10/31/08**	
	PolarExp	**11/21/08**	
	SeaMonst	1/1/08	12/31/08
Monterrey Cpl	**DTESS**	**12/12/08**	**2/09**
Montreal Cpx	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Montreal SC	FMTTM	9/30/08	1/6/09
	GCA	4/23/08	4/09
	WildOcea	9/10/08	4/30/09
Moscow	Bugs	9/28/07	
	D&W3D	**6/10/08**	**3/31/09**
	DS3D	5/31/06	5/31/09
	FMTTM	8/22/08	8/21/09
	HaunCast	1/1/04	12/08
	Mummie3D	**12/10/08**	**6/12/09**
	OW3D	10/9/04	12/31/08
Myrtle Beach DCI	**DarkKnig**	**10/31/08**	
	DS3D	5/9/08	12/31/08
	GCA	4/9/08	3/09
	HOTB	8/19/08	8/18/09
	SeaMonst	4/9/08	2/1/09
	SVTS	**1/2/08**	
Nagasaki SM	FON	12/21/08	3/31/09
Nanchang	L&C	5/1/08	
Nanjing YSTC	ITD	2/1/08	1/31/09
	SOLOE	2/1/08	1/31/09
Nashville Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Natick JF	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
New Delhi ICC	ND		
New Orleans	**D&W3D**	**3/14/08**	**3/31/09**
New Rochelle Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
New York AMNH	DinoAliv	5/18/07	5/1/09
New York Emp AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
New York LS AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Niagara Can DCI	Niagara	7/1/86	
	SVTS	**11/26/08**	
Niagara NY DCI	Niagara	5/1/07	
Noblesville GQT	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
	PolarExp	**11/5/08**	
Norwalk	GCA	10/10/08	10/09
	Greece	6/15/07	12/14/08
	LBC	11/24/08	1/4/09
	Madagasc	**12/19/08**	
	MOTN	7/1/08	6/30/09
Nuremberg	**D&W3D**	**3/13/08**	**3/31/09**
	DS3D	11/15/07	11/14/09
	HaunCast	5/28/03	12/31/08
	Mummies	8/8/08	12/31/08
	OW3D	**7/29/04**	**3/31/09**
	SeaMonst	12/1/07	12/1/08
	Sharks3D	3/24/05	12/31/08
Oklahoma City	FMTTM	11/6/08	1/09
	GCA	3/18/08	3/09
Olathe AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	**11/7/08**	
Omaha Zoo	**D&W3D**	**2/15/08**	**3/31/09**
	LBC	11/21/08	1/4/09
	WildOcea	3/21/08	3/21/09
Ontario Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Orange Park AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Orlando Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Osaka Sci	SeaMonst	6/1/08	5/30/09
Osaka Sun	Mummies	9/2/08	3/6/09
Paris Gau	**DTESS**	**12/12/08**	**2/09**
Paris Geo	Alps	5/1/08	4/30/09
	FMTTM	**10/29/08**	**12/08**
	HOTB	1/16/08	1/15/09
Parker	Bugs	8/2/08	
Penrith	MOE	3/20/08	3/20/09
	Rheged	7/1/00	
Pensacola	**FightPil**	**4/10/07**	**2/1/09**
	MOF	11/8/96	
Perth HCL	**DTESS**	**12/08**	**2/09**
Philadelphia	**DTESS**	**12/12/08**	**2/09**
	GCA	7/11/08	7/09
	Madagasc	11/7/08	12/08
	MysticInd	**11/4/08**	**3/15/09**
	SeaMonst	10/10/07	12/31/08
	WildOcea	5/21/08	12/31/08
Phoenix AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Phoenix ASC	GCA	4/9/08	3/09
Pittsburgh CSC	Alps	6/6/08	6/30/09
	CRA	3/1/08	6/1/09
	DS3D	2/1/07	12/31/08
	Mummies	8/29/08	8/29/09
	WildOcea	6/13/08	6/13/09
Poitiers Imax 3D	DS3D	2/1/07	1/31/09
	WOC	2/1/08	2/28/09
Portage GQT	**Antarc**	**11/21/08**	
	DTESS	**12/12/08**	**2/09**
	IN	**11/5/08**	
	Madagasc	11/7/08	12/08
Portland OMSI	DinoAliv	6/1/08	12/31/08
	GCA	3/21/08	3/09
	Mummies	5/15/08	12/31/08
	WildOcea	9/26/08	4/30/09
Poznan CC	Bugs	9/21/07	
	D&W3D	**6/13/08**	**3/31/09**

Theater	Film	Open	Close
	DinoAliv	8/9/08	12/31/08
	E3D	10/11/05	12/08
	FMTTM	10/30/08	9/30/09
Prague CC	Mummies	6/18/08	12/18/08
	OW3D	**1/19/08**	**3/31/09**
Providence Imx	**Madagasc**	**11/7/08**	
Providence NA	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Quebec	AfricAdv	5/16/08	5/15/09
	Madagasc	11/7/08	12/08
	SeaMonst	6/15/08	5/30/09
Raleigh	Bugs	5/1/08	1/1/09
	DTESS	**12/12/08**	**2/09**
	GCA	4/9/08	3/09
	Madagasc	11/7/08	12/08
	PolarExp	**11/28/08**	**1/09**
	WildOcea	7/4/08	1/31/09
Reading JF	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Reading RCT	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Regina	GCA	3/14/08	3/09
	Sharks3D	**7/1/08**	**3/31/09**
	WTW	2/8/08	2/09
Reno Fleisch	Alps	1/18/08	3/1/09
Riccione	ITD	3/8/08	3/1/10
Richmond Cpx	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Richmond SMV	**DTESS**	**12/12/08**	**2/09**
	GP	11/1/08	1/4/09
	Madagasc	11/7/08	12/11/08
Rochester Cmk	**D&W3D**	**10/10/08**	**3/31/09**
	DTESS	**12/12/08**	**2/09**
Rochester MSC	Beavers	4/14/07	
	DinoAliv	9/15/08	3/31/09
Sacramento Imx	**EagleEye**	**11/14/08**	
	GCA	4/9/08	3/09
	Madagasc	**12/5/08**	
	WildOcea	11/1/08	3/19/09
Saint Augustine	Bugs	9/28/08	5/31/09
	Everest	3/14/08	1/31/09
	GCA	3/14/08	3/09
	Madagasc	11/7/08	12/08
	WildOcea	9/10/08	3/31/09
Saint Louis Arch	L&C	1/2/08	1/5/09
Saint Louis SC	Alps	3/12/08	3/1/09
	MOTGL	**9/19/08**	**3/19/09**
Saint Louis Weh	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Saint Paul	DOL	3/7/08	4/6/09
	MOTGL	**9/12/08**	**1/8/09**
Saint Petersburg Muv	**DTESS**	**12/12/08**	**2/09**
	Madagasc	**11/14/08**	
Saint Petersburg NA	**DTESS**	**12/12/08**	**2/09**
Salt Lake City CP	FMTTM	8/8/08	2/7/09
	NASCAR	**11/28/08**	
San Antonio 2D	Alamo		
	Greece	12/15/07	12/15/08
	VOTDS	1/1/08	
San Antonio 3D	**EagleEye**	**11/12/08**	
	Mummie3D	3/14/08	3/14/09
San Antonio San	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
San Diego NHM	GCA	3/14/08	3/09
	OO	**3/31/01**	**12/09**
San Diego Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
San Diego RHF	Animalop	12/13/08	12/13/09
	VanGogh	**12/13/08**	**3/09**
	WildOcea	**12/13/08**	**5/26/09**
San Francisco AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
San Jose AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
San Jose Tech	SeaMonst	4/4/08	3/31/09
San Simeon DCI	HCBTD	8/17/96	
Sandy	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Santa Clara AMC	**DTESS**	**12/12/08**	**2/09**
	EagleEye	11/08	12/08
Seattle PSC 1	MOTN	10/1/08	9/15/09
Seattle PSC 2	DinoAliv	9/27/08	3/31/09
	DTESS	**12/12/08**	**2/09**
	GCA	4/9/08	3/09
	Madagasc	**11/14/08**	**12/08**
Seoul IPM CGV	**DTESS**	**12/08**	**2/09**
Shijiazhuang	FON	3/1/08	2/09
	OO	2/1/08	2/1/10
Shreveport	Animalop	9/13/08	9/12/09
	GCA	6/14/08	6/09
Simi Valley Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	**11/12/08**	**12/08**
Singapore DC	**FMTTM**	**12/1/08**	**1/31/09**
	LBC	11/13/08	12/31/08
Singapore SC	Alps	11/1/08	5/1/09
	GCA	5/1/08	4/09
	WildOcea	9/1/08	2/28/09
Sinsheim	**D&W3D**	**3/13/08**	**3/31/09**
	GCA	6/1/08	5/09
Sioux Falls	Mummies	10/15/08	12/31/08
Sofia CC	Bugs	9/21/07	
	SeaMonst	12/08	12/09
	Sharks3D	**2/1/08**	**3/31/09**
	WS3D	5/1/06	12/31/08
Speyer Imax	FMTTM	12/18/08	12/17/09
Spokane	Bugs	9/21/06	
	DTESS	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
	Mummies	10/15/08	12/31/08
Sterling Heights AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	**11/7/08**	
Stockholm	DinoAliv	5/08	5/09
	Mummies	5/08	5/09
	SeaMonst	5/16/08	5/16/09
Stockton Reg	**DTESS**	**12/12/08**	**2/09**
	EagleEye	11/08	12/08
	Madagasc	11/7/08	12/08
Sudbury	GCA	9/2/08	9/09
	MOTGL	5/5/08	
	SAL	**12/5/08**	
Sugar Land AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Sydney HCL	**DTESS**	**12/08**	**2/09**
Sydney WBS	AfricAdv	2/20/08	2/13/09
	CV	4/1/08	3/31/09
	D&W3D	**3/13/08**	**3/31/09**
	DS3D	5/25/06	5/24/09
Syracuse	MysticInd	9/20/08	4/30/09
	OO	2/15/08	2/14/09
Taichung ST	DinoAliv	6/1/08	6/1/09
	SeaMonst	1/1/08	12/31/08
	WildOcea	**12/20/08**	**12/31/09**
Taipei AM	GCA	9/28/08	9/27/09
Taipei WVC	**DTESS**	**12/08**	**2/09**
Tampa AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Tampa Cha	Bugs	8/8/08	9/1/09
	DTESS	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Tampa MOSI	**Animalop**	**12/5/08**	**12/4/09**
	Extreme	11/14/08	
	FMTTM	8/8/08	2/15/09
	GCA	5/2/08	5/09
	Kilimanj	9/26/08	
	Madagasc	**12/15/08**	**2/09**
Tarentum Cmk	**DTESS**	**12/12/08**	**2/09**
Tempe Imx	GCA	3/21/08	3/09
Tigard Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Tijuana	Alps	8/1/08	9/1/09
	Bugs	10/30/06	
	FMTTM	3/9/08	12/31/08
	LBC	11/15/08	1/15/09
	Mummies	9/1/08	3/31/09
	OO	10/18/01	12/31/08
Tomball San	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Toronto Cpx	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Toronto OP	FEOC	10/1/05	12/31/08
	MOE	1/1/07	12/31/08
Toronto OSC	DS3D	1/25/08	1/17/09
	LBC	11/15/08	1/6/09
	MOTGL	**5/9/08**	**12/31/09**
Torrance AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Toulouse	DIS	2/5/07	1/4/09
	SpaceSta	5/10/05	1/09
Townsville	AEK	6/28/08	6/27/09
Toyohashi	DinoAliv	11/29/08	3/31/09
Tukwila AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	**11/12/08**	
Tulsa Cmk	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Valencia Spn	DinoAliv	9/15/08	2/15/09
	DS3D	7/1/08	6/30/09
Vancouver Imx	WildOcea	10/12/08	3/30/09
Vancouver TWS	GCA	4/9/08	3/09
	JIAC	12/5/08	3/12/09
	LBC	12/1/08	4/6/09
Victoria DCI	Alps	9/12/08	3/11/09
Virginia Beach AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Virginia Beach AMSC	**D&W3D**	**2/20/08**	**3/31/09**
	Sharks3D	6/1/08	12/31/08
Vulcania	FON	1/1/06	12/31/08
	Vulcania	2/22/02	
Warner Robins	ToFly	7/92	
Warsaw CC	**D&W3D**	**6/13/08**	**3/31/09**
	FMTTM	10/30/08	9/30/09
	WS3D	9/1/07	12/08
Washington NASM	**FightPil**	**3/11/05**	**10/09**
	ToFly	7/1/76	
West Nyack Imx	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
West Palm Beach Muv		**DTESS**	**12/12/08**
	2/09		
	Madagasc	11/7/08	12/08
	SM3	9/14/07	9/22
Westminster AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
White Plains NA	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Williamsville Reg	**DTESS**	**12/12/08**	**2/09**
	Madagasc	**11/7/08**	
Wimbledon Ode	**DTESS**	**12/12/08**	**2/09**
	Madagasc	**12/10/08**	**1/09**
Winnipeg	AfricAdv	10/10/08	10/9/09
	GCA	5/1/08	3/09
	HeartLan	**5/28/08**	
Woodbridge AMC	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Woodbridge Cpx	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Woodridge Cmk	**D&W3D**	**10/10/08**	**3/31/09**
	DTESS	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Xalapa	Bugs	8/23/08	2/27/09
Yellowstone	L&C	6/15/02	12/08
	Wolves	4/4/07	12/3/08
Ypsilanti NA	**DTESS**	**12/12/08**	**2/09**
	Madagasc	11/7/08	12/08
Zion	Mummies	6/1/08	12/31/08
	ZionCany	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
AfricAdv	African Adventure 3D	2007	3D	nWP
AIA3D	Adventures in Animation 3D	2004	3D	BFI
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	NGD
Alps	Alps: Giants of Nature, The	2007		MFF
Amazon	Amazon	1997		MFF
Animalop	Animalopolis	2008	3D	K2
Antarc	Antarctica	1991		MSI
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL
DarkKnig	Dark Knight: The IMAX Experience, The	2008		WB
DinoAliv	Dinosaurs Alive	2007	3D	GSF
DIS	Destiny in Space	1993		IMAX
DOL	Dance of Life	1984		MFF
Dolphins	Dolphins	2000		MFF
DS3D	Deep Sea 3D	2006	3D	IMAX
DTESS	Day the Earth Stood Still, The	2008		
E3D	Encounter in the Third Dimension	1999	3D	NGD
EagleEye	Eagle Eye: The IMAX Experience	2008		DW
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FEOC	First Emperor of China, The	1989		BFI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
FMTTM	Fly Me to the Moon	2008	3D	K2
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature	2004		NGD
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure	2008	3D	MFF
GP	Greatest Places, The	1998		SMM
Greece	Greece: Secrets of the Past	2006		MFF
HappyFee	Happy Feet: The IMAX Experience	2006		WB
HaunCast	Haunted Castle	2001	3D	NGD
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HeartLan	Heart Land	1987		IMAX
HOTB	Hurricane on the Bayou	2006		MFF
HumanBod	Human Body, The	2001		NGD
IN	IMAX Nutcracker, The	1997	3D	IMAX
India	India: Kingdom of the Tiger	2002		PCI
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		NGD
LBC	Light Before Christmas, The	2008		CGI
LivingSe	Living Sea, The	1994		MFF
LOLL	Legend of Loch Lomond, The	2002		SKF
Madagasc	Madagascar: Escape 2 Africa	2008		PPC
MOE	Mysteries of Egypt	1998		NGD
MOF	Magic of Flight, The	1997		MFF
MOTGL	Mysteries of the Great Lakes	2008		SN
MOTN	Mystery of the Nile	2005		MFF
Mummie3D	Mummies 3D	2008	3D	GSF
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
MysticInd	Mystic India	2005		GSF
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PolarExp	Polar Express, The	2004	3D	WB
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Rheged	Rheged: The Lost Kingdom	2000		unk
Roar	Roar: Lions of the Kalahari	2003		NGD
ROF	Ring of Fire	1991		SMM
SAL	Shine A Light: The IMAX Experience	2008		PPC
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
Sharks3D	Sharks 3D	2004	3D	3DEL
SI	Survival Island	1995		IMAX
SM3	Spider-Man 3: The IMAX Experience	2007		SPE
SOLOE	Secret of Life on Earth, The	1996		IMAX
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
SVTS	Santa Vs. The Snowman	2002	3D	IMAX
ToFly	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
VanGogh	Van Gogh: Brush with Genius	2009		MFF
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
Whales	Whales	1996		NGD
WildOcea	Wild Ocean	2008	3D	GSF
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
WS3D	Wild Safari 3D	2005	3D	NGD
WTW	Wired to Win	2005		NGD
ZionCany	Zion Canyon (aka TOTG)	1994		BFI

December 2008 Bookings Count

#	Film	#	Film	#	Film	#	Film
151	DTESS	4	CRA	1	AJ	1	ND
147	Madagasc	4	Mummie3D	1	Alamo	1	Ozarks
49	GCA	3	AEK	1	Alaska	1	Pulse
38	FMTTM	3	Everest	1	ALBT	1	Rheged
27	DinoAliv	3	Greece	1	Antarc	1	ROF
25	WildOcea	3	ITD	1	Bears	1	SAL
22	D&W3D	3	JIAC	1	BP	1	SI
22	SeaMonst	3	L&C	1	CV	1	SM3
20	Mummies	3	LivingSe	1	Cyberwor	1	SOLOE
17	DS3D	3	MOE	1	DOL	1	SU
17	LBC	3	MysticInd	1	E3D	1	TR
15	Bugs	3	SpaceSta	1	Extreme	1	Trex
12	Alps	3	SVTS	1	FEOC	1	TRF
10	Sharks3D	3	WTW	1	FOK	1	VanGogh
8	AfricAdv	2	AlienAdv	1	GC	1	Vulcania
8	EagleEye	2	Amazon	1	HappyFee	1	WATE
8	FightPil	2	Beavers	1	HC	1	Whales
8	FON	2	CDS	1	HCBTD	1	WOC
7	MOTGL	2	DarkKnig	1	HeartLan	1	Wolves
7	OW3D	2	DIS	1	HumanBod	1	ZionCany
7	WS3D	2	Dolphins	1	IN		
6	HaunCast	2	GP	1	India		
5	Animalop	2	Niagara	1	JGWC		
5	HOTB	2	Roar	1	Kilimanj		
5	MOTN	2	ToFly	1	LOLL		
5	OO	2	VOTDS	1	MOF		
5	PolarExp	1	AIA3D	1	NASCAR		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3ality Digital LLC
55 E. Orange Grove Avenue
Burbank, CA 91502-1827 USA
Tel: 818-333-3000
Fax: 818-333-3001
www.3ality.com

3D Entertainment Ltd. **3DEL**
Ibex House 61-65 Baker Street
Weybridge, Surrey KT13 8AH UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

AMC Entertainment Inc.
920 Main St.
Kansas City, MO 64105-2017 USA
Tel: 816-221-4000
Fax: 816-480-4617
www.amctheatres.com/

Big Films, Inc. **BFI**
1066 Boucher Crescent
Manotick, ON K4M 1B3 CANADA
Tel: 613-692-9856
Fax: 613-692-9857
www.bigfilms.ca

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

Camera Lucida Productions
67 Avenue de la Republique
Paris, 75011 FRANCE
Tel: 33-1-49 29 51 90

Celebration Cinemas, Inc.
2121 Celebration Drive NE
Grand Rapids, MI 49525 USA
Tel: 616-447-4200
Fax: 616-532-3660
www.celebrationcinema.com

Cinedigm Digital Cinema Corporation
55 Madison Avenue, Suite 300
Morristown, NJ 07960 USA
Tel: 973-290-0080
www.accessitx.com

Cinema and Photo Research Institute (NIKFI)
Leningradsky Prospekt 47
Moscow, 125167 RUSSIA
www.stereokino.ru

Cinema Group, Inc. **CGI**
464 S. Ranch Drive
Alpine, UT 84004 USA
Tel: 801-772-0860

Cinemark USA, Inc.
3900 Dallas Parkway South, Suite 500
Plano, TX 75093 USA
Tel: 972-665-1000
www.cinemark.com

Destination Cinema, Inc.
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

DKP/70 MM Inc.
3003 Exposition Blvd
Santa Monica, CA 90404 USA
Tel: 310-255-5500
Fax: 310-204-3765

DreamWorks Animation
100 Universal Plaza
Universal City, CA 91608 USA
Tel: 818-733-7000
Fax: 818-733-9918
www.dreamworks.com/

DreamWorks SKG
100 Universal Plaza
Universal City, CA 91608 USA
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Fax: 818-733-9918
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Euromax
PO Box 61667
Hague, NL-2506 JK NETHERLANDS
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Fax: +31-70-3524280
www.euromax.org

FotoKem Industries, Inc.
2800 W. Olive Ave
Burbank, CA 91505-4582 USA
Tel: 818-846-3101
Fax: 818-841-2130
www.fotokem.com

Giant Screen Cinema Association
750 Meadow Cliff Drive
St. Charles, MO 63303-1512 USA
Tel: 636-244-0947
Fax: 636-244-1380
www.giantscreencinema.com

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.gsfilms.com

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

Imax Corporation
3003 Exposition Blvd
Santa Monica, CA 90404 USA
Tel: 310-255-5500
Fax: 310-255-5501
www.imax.com

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Madrid, 28045 SPAIN
Tel: +34-91 467 48 00
Fax: +34-91 530 24 36
www.imaxmadrid.com/

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Encino, CA 91436 USA
Tel: 818-439-9169
Fax: 818-808-0054
www.immortalclassics.com/

Inland Sea Productions
1600 Genessee, Ste 644
Kansas City, MO 64102 USA
Tel: 816-221-9924
Fax: 816-221-4978

Jupiter 9 Productions, Inc.
PO Box 6551
Woodland Hills, CA 91365 USA
Tel: 818-679-4484
http://jupiter9productions.com

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540
www.k2communications.com/

Kinoton GmbH
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Germering, 82110 GERMANY
Tel: +49 89- 89 44 46-0
Fax: +49 89- 8 40 20 02
www.kinoton.com

Krikorian Premiere Theatres
2275 W. 190th Street, #201
Torrance, CA 90504-6001 USA
Tel: 310-856-1270
Fax: 310-856-1299
www.krikoriantheatres.com

La Geode
26 avenue Corentin Cariou
Paris, 75019 FRANCE
Tel: +33-1-4005-7904
Fax: +33-l-4005-7906
www.lageode.fr

Lincoln Square Cinemas
700 Bellevue Way NE
Bellevue, WA 98004 USA
Tel: 425-450-9100
Fax: 425-450-9109
www.lincolnsquarecinemas.com

MacGillivray Freeman Films, Inc. **MFF**
PO Box 205
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Malco Theatres Inc.
PO Box 171809
Memphis, TN 38120 USA
Tel: 901-761-3480
Fax: 901-681-2044
www.malco.com

Marcus Theatres Corporation
250 E. Wisconsin Ave.
Milwaukee, WI 53202-4222 USA
Tel: 414-905-1500
Fax: 414-905-2668
www.marcustheaters.com

Maritime Aquarium at Norwalk
10 North Water Street
Norwalk, CT 06854 USA
Tel: 203-852-0700
Fax: 203-838-5416
www.maritimeaquarium.org

Mark Simpfendorfer Productions
51A Galwey Street
Leederville, WA 6007 AUSTRALIA
Tel: +618 9444 7139
Fax: +618 9221 2444

MSI Distribution **MSI**
5156 Somerset Drive
Prairie Village, KS 66207 USA
Tel: 913-648-5886
Fax: 913-648-6141

MSM Design, Inc.
2055 Sunset Lake Rd.
Dummerston, VT 05301 USA
Tel: 802-257-4794
Fax: 802-257-4774
www.msmdesign.com/

Muvico Theaters, Inc.
3101 N. Federal Highway, 6th Floor
Fort Lauderdale, FL 33306-1042 USA
Tel: 954-564-6550
Fax: 954-564-6518
www.muvico.com

Myrtle Beach IMAX 3D Theater
1195 Celebrity Circle
Myrtle Beach, SC 29577 USA
Tel: 843-444-3333
Fax: 843-444-3350
www.imax3dmyrtlebeach.com/

N3D Land Production
10 place du theatre
Sevres, 92310 FRANCE
Tel: + 33-6 88 88 87 78
www.n3Dland.com

Nanotoon Productions
161 2nd St. No. 4
Troy, NY 12180 USA
Tel: 518-276-8846

National Football League
280 Park Avenue
New York, NY 10017 USA
www.nfl.com

National Geographic Cinema Ventures, Film Distribution **NGD**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556
www.nationalgeographic.com/tv/index.html

Navy Pier IMAX Theatre
700 East Grand Avenue, Suite 115
Chicago, IL 60611 USA
Tel: 312-595-0090
www.imax.com/chicago/

NCG Cinemas
314 E. Comstock
Owosso, MI 48867 USA
Tel: 989-725-5410
Fax: 989-723-0359
www.ncgmovies.com/

nWave Pictures
282 Rue Des Allies
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770 Don Mills Road
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Fax: 416-696-3135
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Orbita Max
Diputacio 279
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Tel: +34 93 505 2030
Fax: +34-93-505-20-29
www.orbitamax.com

Oregon Museum of Science and Industry
1945 Southeast Water Avenue
Portland, OR 97214 USA
Tel: 503-797-4000
Fax: 503-797-4566
www.omsi.edu

Pacific Science Center
200 Second Avenue North
Seattle, WA 98109 USA
Tel: 206-443-2001
Fax: 206-443-3631
www.pacsci.org

Paramount Pictures Corporation
5555 Melrose Avenue
Hollywood, CA 90038-3197 USA
Tel: 323-956-5000
www.paramount.com

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SHORTS

DTESS watch

On Dec. 12, ***The Day the Earth Stood Still: The IMAX Experience*** opened in 123 North American IMAX theaters, 38 of which were digital, plus another 13 international screens, six of which were digital. Another 25 theaters will open the film in the next few weeks.

On its first weekend it grossed an estimated $31 million domestically in all formats, much lower than the $77.2 million taken in by last winter's sci-fi offering, ***I Am Legend***, which also was released to IMAX theater. This weak performance matches the film's poor critical appeal: only 22% positive at RottenTomatoes.com.

Despite this, an estimated $3.8 million of *TDTESS*'s gross — more than 12% — came from the IMAX theaters, which represented less than 3.5% of all screens, proving again that even poor performers do better in IMAX than on conventional screens. This total is the fifth highest opening weekend for any DMR film, but had the benefit of at least 30 more screens (thanks to the digital houses) than the other four. On a per-screen basis, *TDTESS* took in $30,894, which puts it in 11th place among 23 DMR films to date.

The film is a "contemporary reinvention" of the 1951 science fiction classic directed by Robert Wise and starring Michael Rennie and Patricia Neal. The current version stars **Keanu Reeves** as the alien visitor Klaatu, **Jennifer Connolly** as the Helen Benson, and **John Cleese** as Professor Barnhardt, the character played by Sam Jaffe in the original.

Star Trek in IMAX DMR, May 2009

Imax has announced that **Paramount Pictures**' ***Star Trek*** will open simultaneously in IMAX and conventional theaters on May 8, 2009. Trailers for the film appeared on prints of ***The Day the Earth Stood Still: The IMAX Experience***.

Star Trek is a "reboot" of the popular science-fiction series, with a new cast in the familiar roles of James T. Kirk, Spock, Scotty, and McCoy, early in their Starfleet careers. The possibility of an IMAX version of a *Star Trek* film dates back to 1998, when there were rumors that *Star Trek: Insurrection* would be filmed in 15/70.

Star Trek opens just two weeks before **Fox**'s ***Night at the Museum 2: Battle of the Smithsonian***, on May 22, the shortest gap between two DMR films ever. Some industry observers expect this to hurt the Fox title, as theaters will probably be required to choose between the two.

The newest starship Enterprise will appear in 2009's Star Trek.

Paramount Pictures

Mecca to premiere in Abu Dhabi

SK Films' ***Journey to Mecca: In the Footsteps of Ibn Battuta*** will have a special world premiere on Jan. 7, 2009, in an outdoor IMAX theater at the Emirates Palace Hotel in Abu Dhabi, United Arab Emirates. The temporary theater, being rigged and equipped by **Imax Corporation**, will seat 6,500 people in front of a 70x100-foot (21x30-meter) screen. The event will feature three screenings a night over three nights, alternating between English and Arabic language versions.

The film's U.S. premiere will be held at **The Henry Ford IMAX Theatre** in Dearborn, MI, on Jan. 9; the European premiere will be at **La Géode** in Paris on Jan. 14, and the Canadian premiere will be at the **Ontario Science Center** in Toronto on Feb. 6.

Journey to Mecca tells the story of Ibn Battuta, a 14th century Muslim who traveled for almost 30 years across North Africa, the Middle East, and the Arabian Peninsula. The film culminates with his first Hajj — the annual pilgrimage to Mecca — depicted as it was performed in 1325, and again as it appears today. The film crew was given unprecedented access to film the 2008 Hajj, flying over and filming in the Grand Mosque, the most sacred site in the Islamic world.

Mecca star dies in car accident

Moroccan actor **Chems Eddine Zinoun**, who played the title role in **SK Films**' ***Journey to Mecca: In the Footsteps of Ibn Battuta***, died in a car accident in Casablanca, Morocco, on Nov. 11. The 28-year-old actor and dance teacher had originally auditioned for a smaller role, but director **Bruce Neibaur** selected him for the lead after he got to know Zinoun and the hardships he had overcome in his life. "I've never encountered anyone in my 30-plus years of directing dramatic material who had more challenges to fulfill a role and who worked harder to meet those challenges. If the film is a success, it will be because Chems was our Ibn Battuta," Neibaur said.

Producer **Jonathan Barker** said, "We are heartbroken about the loss of Chems. As a proud Moroccan, he considered playing one of the greatest Moroccan heroes a genuine privilege." Line producer **Daniel Ferguson** added, "Chems reached deep within himself to find the essence of Ibn Battuta. He had poise and presence beyond his years."

Journey to Mecca premieres in Abu Dhabi, United Arab Emirates, on Jan. 7, and in North America on Jan. 14. (*See item above.*)

Euromax: Madrid in February

Euromax, the European giant-screen association, will hold its next meeting at the **IMAX Madrid** in Spain, Feb. 5–7, 2009. So far four screenings of new films have been scheduled:

Journey to Mecca	SK Films
Red Crabs	Mark Simpfendorfer Productions
Under the Sea	Imax Corporation
Van Gogh	MacGillivray Freeman Films

The meeting, which will start at lunch on the 5th and finish by 11 a.m. on the 7th,

*(see **SHORTS** on page 17)*